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Eugene Savage's Mural Paintings

FOR THE ELKS' NATIONAL MEMORIAL, CHICAGO; NOW ON EXHIBITION AT
THE ARCHITECTURAL AND ALLIED ARTS EXPOSITION, NEW YORK CITY

By Arthur S. Covey

President, National Society of Mural Painters

A NUMBER of artists who had been engaged upon the work of the World's Fair at Chicago established in 1894 the American School of Architecture in Rome. Their object was to enable American students of architecture who had passed with honor through leading technical schools, or who had been equally well qualified by private instruction, to develop their powers more fully, under the most favorable conditions of direction and environment. The students of the school were selected by competition, and the school was wholly supported by the artists referred to and their personal friends.

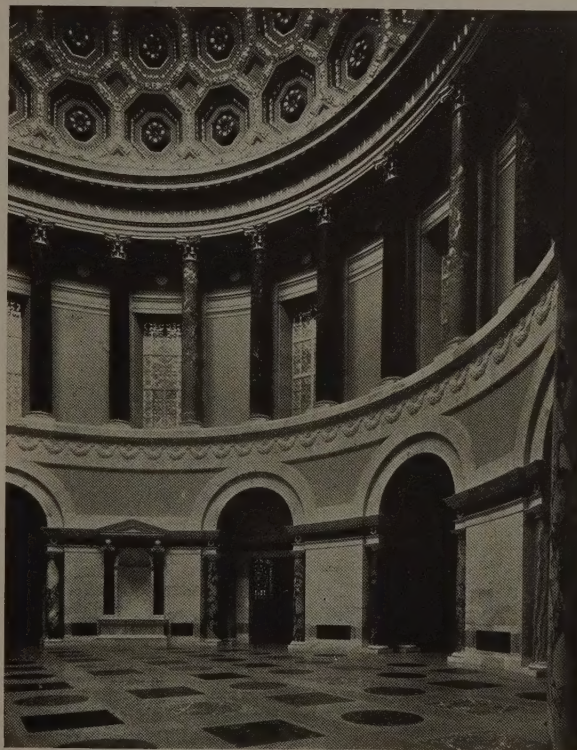
The rapid advancement in the work of the students and their enthusiasm convinced those who were interested that the scope of the school should be broadened to include the allied work of sculpture and painting. To this end representative painters, sculptors, and architects, together with other interested persons, decided in 1897 to found, on the lines of the French Academy of Rome, a school which should be open to American students of sculpture, painting, and music, as well as architecture.

It is fitting that the seed planted by those far-seeing men in Chicago should bear fruit, which will shortly be placed permanently in the city wherein, purely by chance, the American Acad-

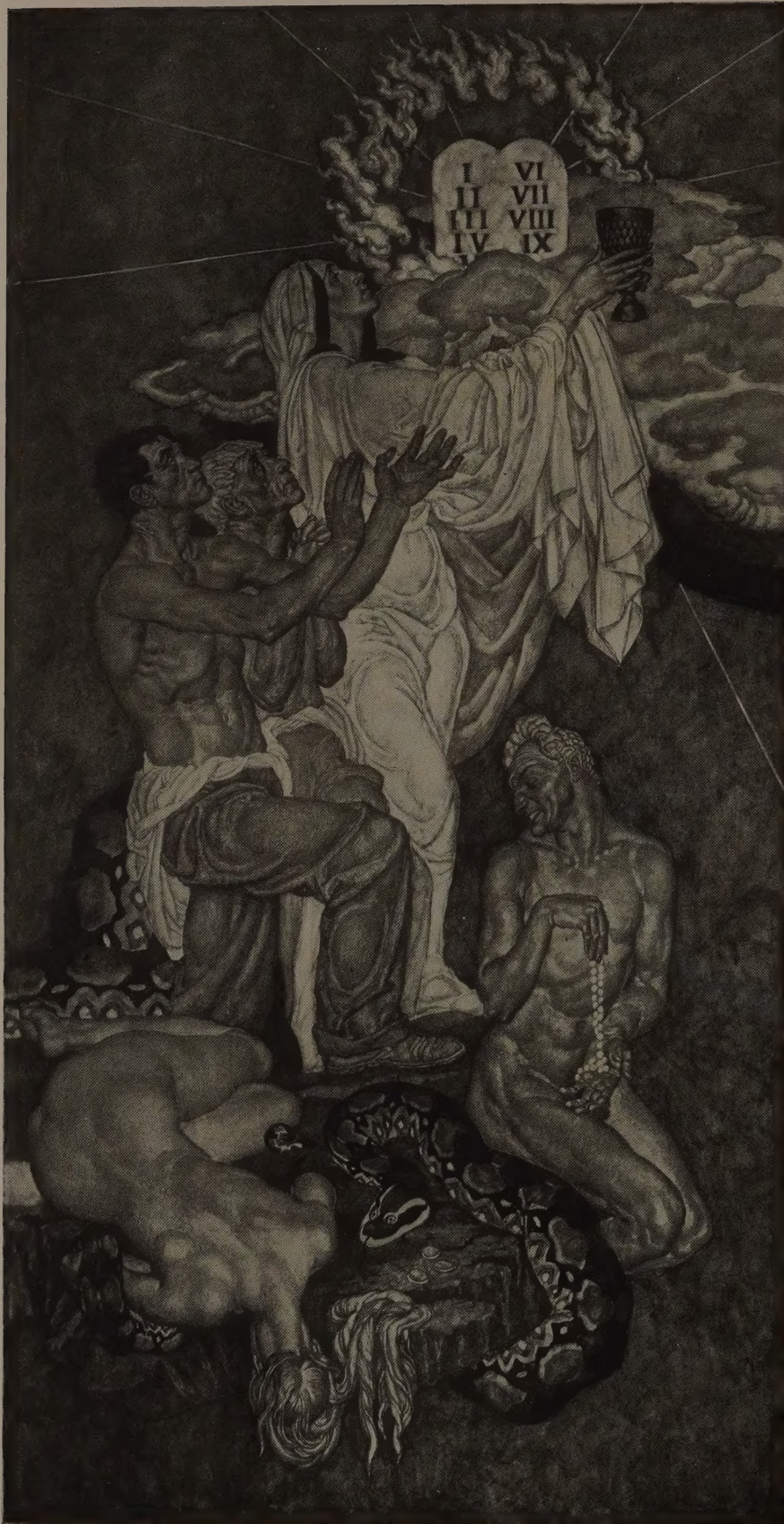
emy of Rome had its inception. Many men have gone to Rome in the various departments, remained there four years with great profit to themselves, and returned and produced, with equally great profit to the country in general. I could enumerate scores of important and highly satisfactory enterprises, in all the branches covered by the Academy, entrusted to and carried through to completion by these returned fellowship men. But this paper has no intention of covering so broad a field. The case in point is Eugene Savage and his mural

paintings for Egerton Swartwout's Elks' Memorial in Chicago.

Mural painting in America has entered upon a second stage. It was a youth come of age at the beginning of the Great War. At this juncture there was a pause in the activities of mural painters, for the simple reason that there were few new walls to decorate. Architects well remember those lean years. The mural paintings at the Panama-Pacific Exposition might be said to close the first epoch of the art in America. Jules Guerin, as director of color and decoration, played with color over the façades of the exposition city, as he might have applied it to a rendering of mammoth scale. Admirable work was done there by such men as Dodge, Simmons, Reid, Brangwyn, DuMond, Childe Hassam, and others. As I remember it, Dodge and Simmons



Memorial Hall, Elks' National Headquarters, Chicago, in which the murals are to be hung between the upper columns. Egerton Swartwout, Architect



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were the only men of the original Chicago Fair group of painters to work in San Francisco.

It was in the Missouri State Capitol that the first important opportunity arose for mural paintings after the Great War. This is the beginning of the present and second epoch of the art in America. It is an interesting coincidence that both the Missouri building and the Elks' Memorial in Chicago are the designs of Mr. Swartwout. It is generally agreed that the decorations of the former are more successful as pictures than as mural paintings, the reason being, doubtless, that the painters were chosen by a State Capitol Commission after the building was completed, without the collaboration of the architect. In contrast, the Elks' Memorial promises at this moment to be one of America's most beautifully decorated monuments, due largely to the architect's control.

The Abbey and Sargent decorations in the Boston Library are the result of the experiment of asking gifted painters of pictures to use their palettes and talent on large wall spaces. Abbey's "Holy Grail" scenes are less successful than the "History of Religions," by Sargent. But what Abbey learned in the Boston Library he used to great profit in the Harrisburg State House. Sargent makes no nearer approach to a wall feeling in his composition for the Boston Art Museum than in his earlier work in the Boston Library. Indeed, I believe that the Frieze of the Prophets will remain the finest of his mural work there, simply because it is Sargent at his best. The Puvis de Chavannes panels in the stair hall will always remain, in comparison with the others named, an admirable example of mural treatment.

Eugene Savage is a Fellow of the Academy of Rome, 1915. In the Academy Room of the

"They Shall Be Filled."

Architectural League Exhibition of 1916, he exhibited a painting called "Idealism." It had pronounced decorative qualities, was less of an imitation of Italian traditions than one had been led to expect from the School of Rome.

In 1921 he was awarded the Gold Medal in Painting by the Architectural League on three rather small panels, entitled "Arbor Day," "Pastoral," and "Bacchanal." They were all shown in architectural frames, a clear declaration from the artist that they were to be accepted as decorations. In 1924 his "Recessional" appeared in the exhibition of the National Academy of Design—a larger canvas than is usually accepted for their crowded walls. It was awarded the Second Altman Prize, and, as I remember, aroused a diversity of opinion among the painters of easel pictures. It was later exhibited in Chicago, where it received the first Frank G. Logan Prize, and the John C. Shaffer Prize.

The "Recessional" composition is the basis of one of the panels in the present series of mural decorations.

The twelve panels in the high colonnade of the Memorial Hall are devoted to the celebration of the spirit of bravery and sacrifice of those who gave their utmost of life's spirit and treasure to their country and the cause of international justice during the period of the World War.

The Beatitudes in the Sermon on the Mount are used to illustrate the various phases of this experience through eight of the panels. Their titles are taken from the promises given in that Sermon, as follows:

"They Shall Be Filled"

"They Shall Obtain Mercy"

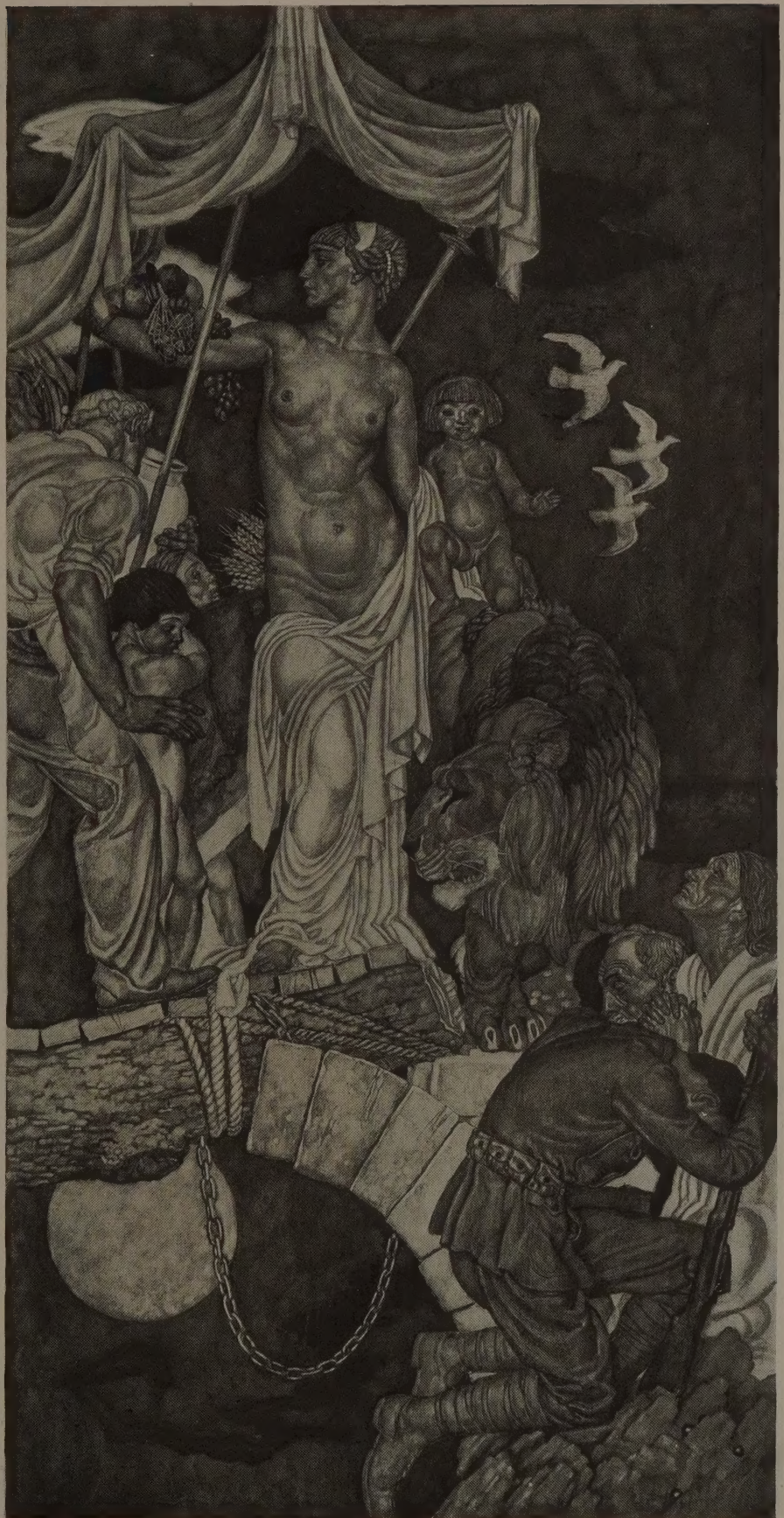
"Theirs Is the Kingdom of Heaven"

"They Shall Be Called the Children of God"

"The Poor in Spirit"

"They Shall Be Comforted"

"They Shall Be Called the Children of God."



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"They Shall Inherit the Earth."

"They Shall See God."

The remaining four panels are devoted to winged symbol-bearers, carrying from the altars below the insignia of that virtue exercised in the different stages of the conflict.

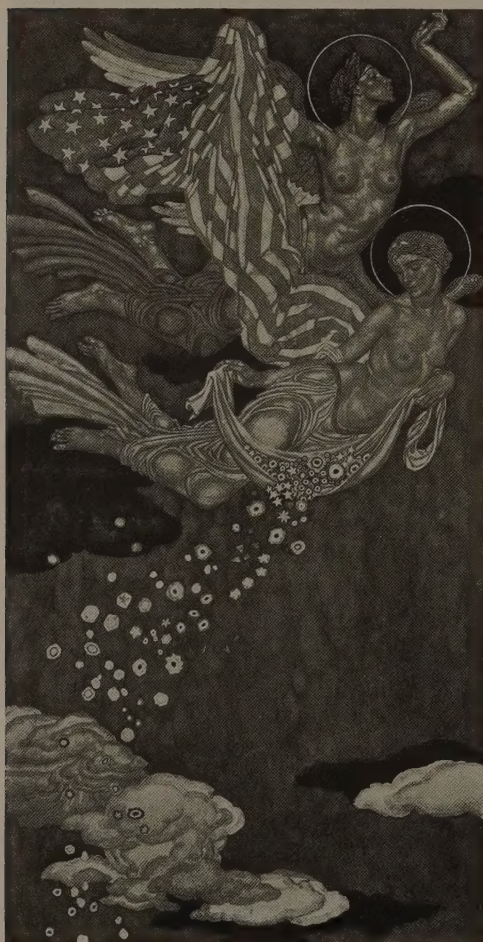
My space will not permit me to include further mention of the subject-matter of the panels. Of more interest to architects is the setting and general effect once they are in place. Painting for mural spaces between and receding behind a series of columns of rich reds, blacks, and greens occurring in the marble, is not an easy task. So the sculptural element has been forced upon the artist, together with a daring in color scheme, not to be thought of in flat walls of quiet color. White marble mouldings surround the panels, which will help to hold them to the low color of the colonnade.

Savage's method of approach to his job is more interesting, perhaps, to architects and painters, than anything I might include in this article. Beginning with notes no larger than a post-card, where the mass composition begins to take form, he carries it forward, sparing no time or thought until the bigger aspect of the thing is clear. Color is used in these small compositions and they are tried out in a scale model. The next

step consists in the real solution of the whole problem in quarter-size cartoons. These are drawn with the utmost thought and care, and painted in every detail, exactly as they must appear on the full-size panel. He says that the time represented on these cartoons is five times greater than the execution of the large panels. One sees in the finished panels a larger, more classical form—a very natural course—for naturalistic forms in drapery and figures are now left far behind, as the study of them has served its purpose.

Nobility of design is found in all his figures, as one studies each figure for itself. Each bears a distinct relation to other figures, all move forward in symphonic rhythm. Modern artists, in the discussion of painting, are given to the use of musical terms, often very far-fetched. But surely here are some of the abstract qualities of musical composition—in large and small movement, very restrained for the greater part, but often rushing forward, as in the flying figures, by means of swiftly receding drapery released from heavy forms.

Such effects are not the result of dexterous brush-work or of accident. It matters not how his paint is applied. His message is in his design, and his design is the rich fruit he is harvesting from years of thoughtful labor.

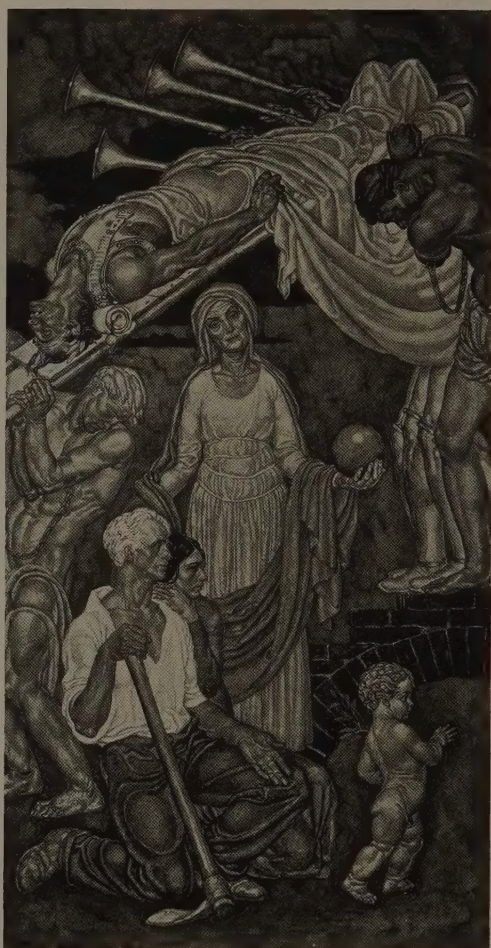


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*Symbol Bearers—
one of the panels
alternating with
those of the
Beatitudes.*

*"They shall inherit
the earth."*



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Dr. Fosdick's New Riverside Church

HENRY C. PELTON AND ALLEN & COLLENS, ASSOCIATED ARCHITECTS

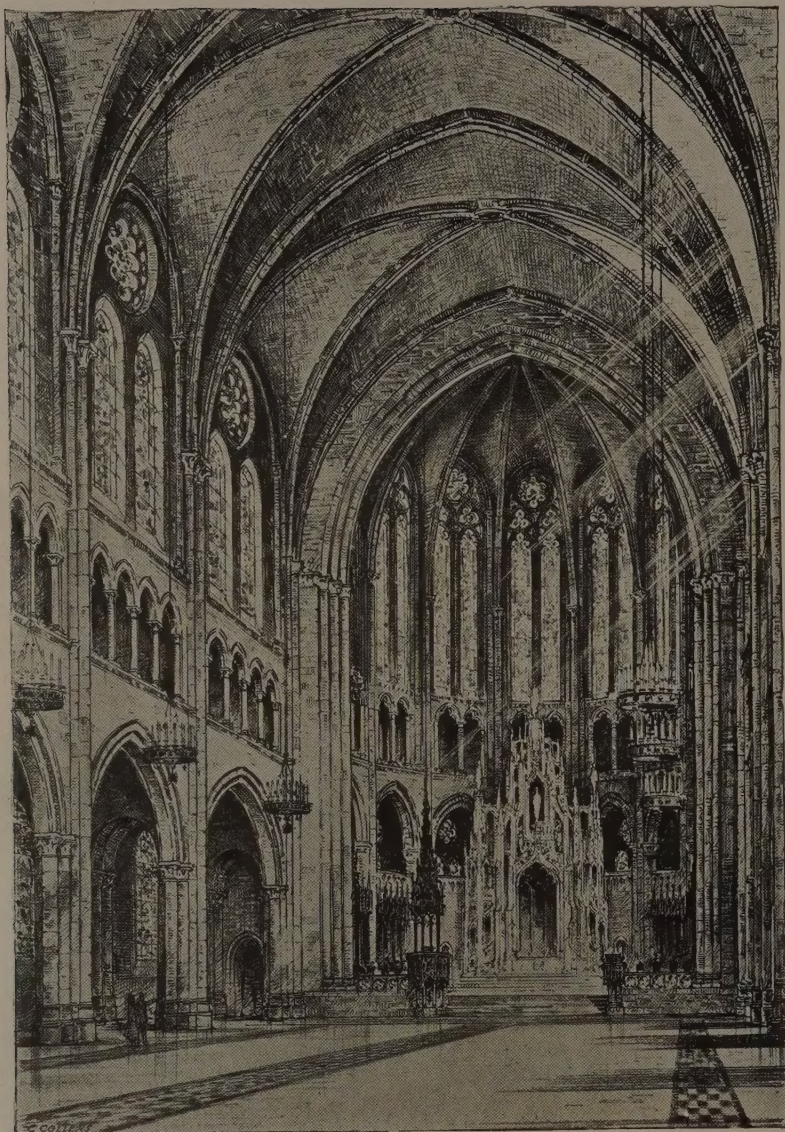
By Robert Leroy

IF the interest of a problem in architectural design is in direct proportion to the number of difficulties it presents, then it is not easy to imagine a more interesting undertaking than that of providing the accommodations required by a large modern church in a steel-frame building of Gothic character on a site limited by the high value of the ground.

That, stated briefly, is the set of conditions that confronted the architects of the Riverside Church, which is now under construction at Riverside Drive and 122d Street, New York City.

On a site 100 feet by 265 feet, provision is being made for the varied activities of the church and Sunday-school, including an auditorium that will seat a congregation of 2,500. This will be accomplished by superimposing the rooms, and the resulting tall masses lend themselves well to treatment in the Gothic manner.

The church auditorium will occupy the portion of the building from the tower north to the apse. The nave will have a length of about 180 feet, not including the chancel. In order to prevent the columns that carry the vaulted ceiling from interfering in any great degree with the view of the pulpit and chancel from



the seats, these columns will be placed relatively close to the side walls. To guard against reverberation, by absorbing sound waves, the vaulting and portions of the walls will be given a surface of acoustical material cast in blocks and matching in color and texture the limestone of the interior. An upper gallery and a lower gallery will extend across the south end of the nave, and there will be a triforium gallery running the length of each side wall. These galleries will be reached by elevators from the narthex.

The central feature of the chancel will be the pool for baptism by immersion, treated after the manner of an altar. The pulpit will be at the left in front of the chancel. An ambulatory, extending around the apse and connecting with entrances at the corners of the north end of the building, will provide a convenient means of access for members of the choir, candidates

for baptism, and others having occasion to reach this portion of the church.

At the south of the nave will be the narthex, extending across the building, with the main portal at its west end, on Riverside Drive, and an entrance from Claremont Avenue, by way of a cloister, at the east.

South of the narthex and extending across the building, its main axis at right angles to that of the nave, will be the chapel, complete with chancel, pulpit, and baptismal pool.

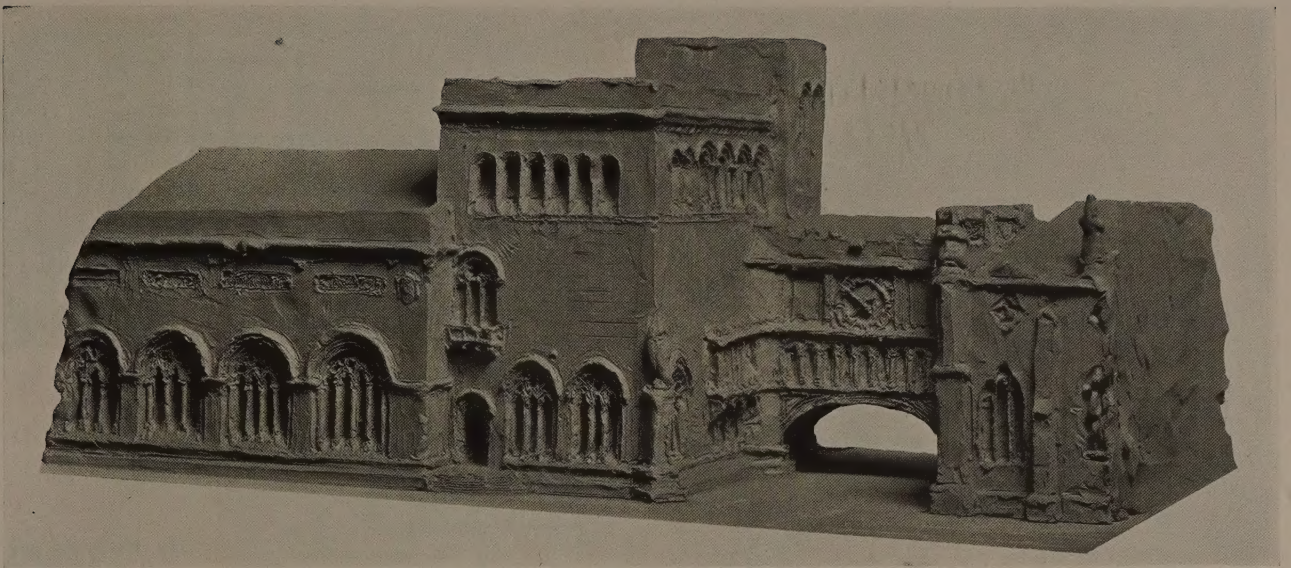
In the basement under the south half of the church auditorium will be the men's classroom, where the Bible class led by John D. Rockefeller, Jr., will meet. This room will be about 85 feet by 65 feet, and will have a completely equipped stage at one end. At the north of this room will be the gymnasium, about 40 feet by 70 feet. Here also will be the kitchen, locker-rooms, etc. On a mezzanine floor in the basement will be located club rooms with serving pantries, choir-practice rooms, dressing-rooms for the use of candidates for baptism, toilet-rooms, and a large check-room for coats. Under the chapel will be bowling alleys.

Over the narthex, the tower, some 60 feet square, will rise to a height of nearly 400 feet above the sidewalk. In this portion of the building will be Sunday-school rooms, including the women's classroom on the eighth floor and the junior department assembly-room on the ninth floor, just where the tower begins to clear the roof of the nave. Two of the four elevators in the tower will run to the ninth floor and the other two all the way to the top. The upper floors of the tower will be occupied by various

rooms for the use of the Sunday-school, by the pastor's study, and the church business office. The highest story will contain the tanks and a practice-room for the organist. At the very top of the tower will be the bells.

A number of unusual engineering problems were met with in the designing of the steel frame. For instance, because of the upward taper of the building, the steel must be set back at short intervals throughout the height. Uprights will be supported upon cantilevers that will rest upon other uprights supported in turn by cantilevers, thus passing the ever-increasing load outward and downward to the foundations without undue thickening of the walls at the base.

The facing of the entire exterior and its architectural features will be of Indiana limestone. The style is a bold type of early French Gothic.



Sketch model in clay for the study of general mass and reveals

The Simplification of Architectural Practice

AS ILLUSTRATED IN THE METHODS EMPLOYED BY EGERTON SWARTWOUT IN DESIGNING THE YALE GALLERY OF FINE ARTS

By Kenneth Edmunds

Y Jove! He has thrown away his books but he has created something genuine."

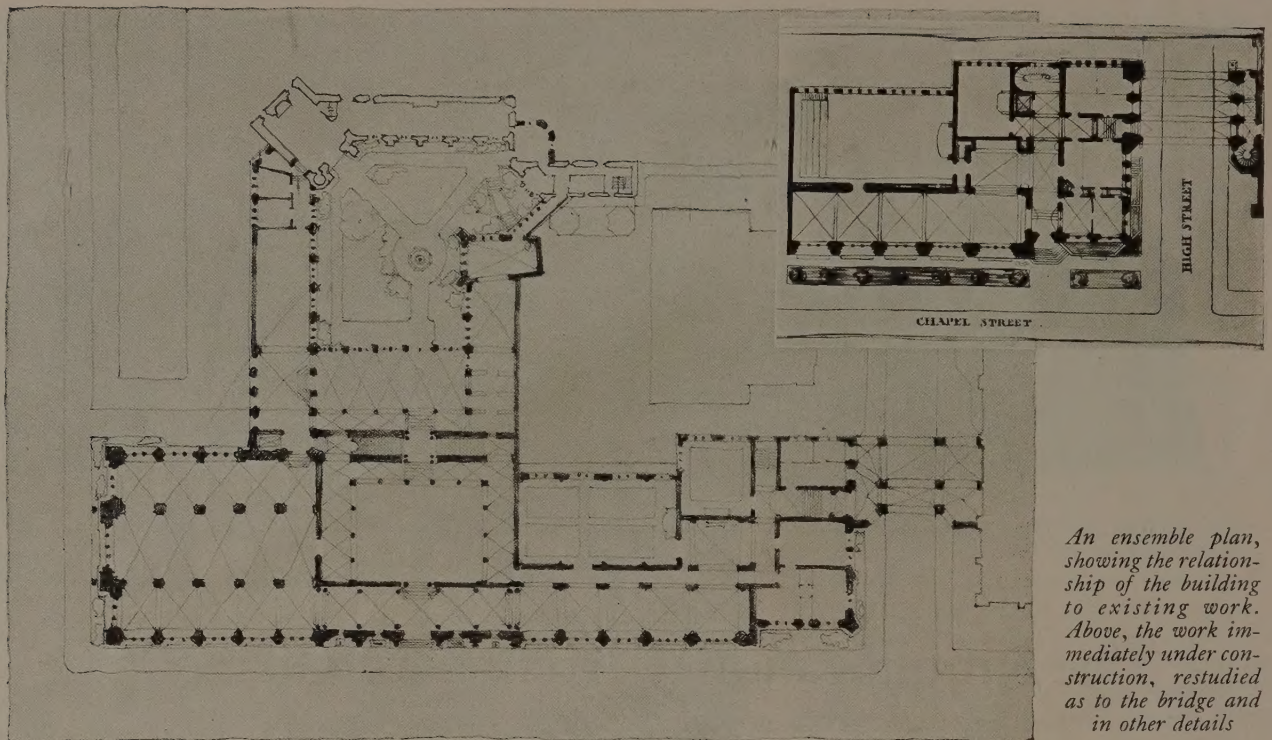
One of New York's most prominent architects had dropped in at Menconi's picturesque modelling shop over on West 46th Street, where Hell's Kitchen serves up nationalities in all degrees of casts and outcasts. He was primarily interested in criticizing his own models, but could not resist exclaiming over the plaster fragments which are steadily determining the ornamental future of Yale's new Gallery of Fine Arts. To the students it will be, when completed, a thoroughly satisfactory and efficient addition to the campus, an object of pride to show to visiting parents and friends. To the layman it will be an admirable and beautiful edifice, happily reminiscent of those transitory Gothic-Renaissance buildings of Florence. To the architectural profession it will mean that—and more.

Egerton Swartwout is the architect. He is unwilling to talk much about it. He will tell you in his modest and retiring manner that he has lived with it, taken it to Europe, and "played" with it to the best of his ability. Judging from his enthusiastic twinkle he has probably derived as much absolute pleasure from it as any architect has had with as large a project since the days of the Gothic and Renaissance master-builders. He has approached the problem in a distinctive manner for a building in this day and, moreover, executed the working drawings with only one person to help him. It is in this, the manner of conceiving, studying, and

evolving the Yale museum, that the profession will appreciate, more than the layman, the final result on the campus of Eli.

Doubtless every architect with a large practice fondly remembers the period when his jobs were few and small enough so that he could do the designing, mull over the details and see that everything was drawn and executed the way he wanted it—because of doing it all himself. As he has "prospered" and his practice grown, it has been a process of indulging less and less in the sporting end of the profession and attending more and more to the managerial, financial, and worrying division. Some lucky draftsman commands all the fun of the designing and detailing. The architect has to confine his own enjoyment of the job to criticizing the models, seeing his name on the drawings, prodding delinquent contractors, and paying a larger income tax.

But Mr. Swartwout has had his cake and eaten it too. He appears to have thrived on this diet. In this building, as in the Elks' National Memorial Headquarters Building in Chicago, only recently completed, Mr. Swartwout has been aided only by Edward A. Bauer and a stenographer. Mr. Bauer has tended to structural features, the floor plans, and is now busily checking shop drawings, but Mr. Swartwout has done all the designing in all its stages, the detailing in all its ramifications, worked on the clay and plaster metamorphoses of the models with R. Menconi, and has made of the entire project a fascinating adventure. Nothing



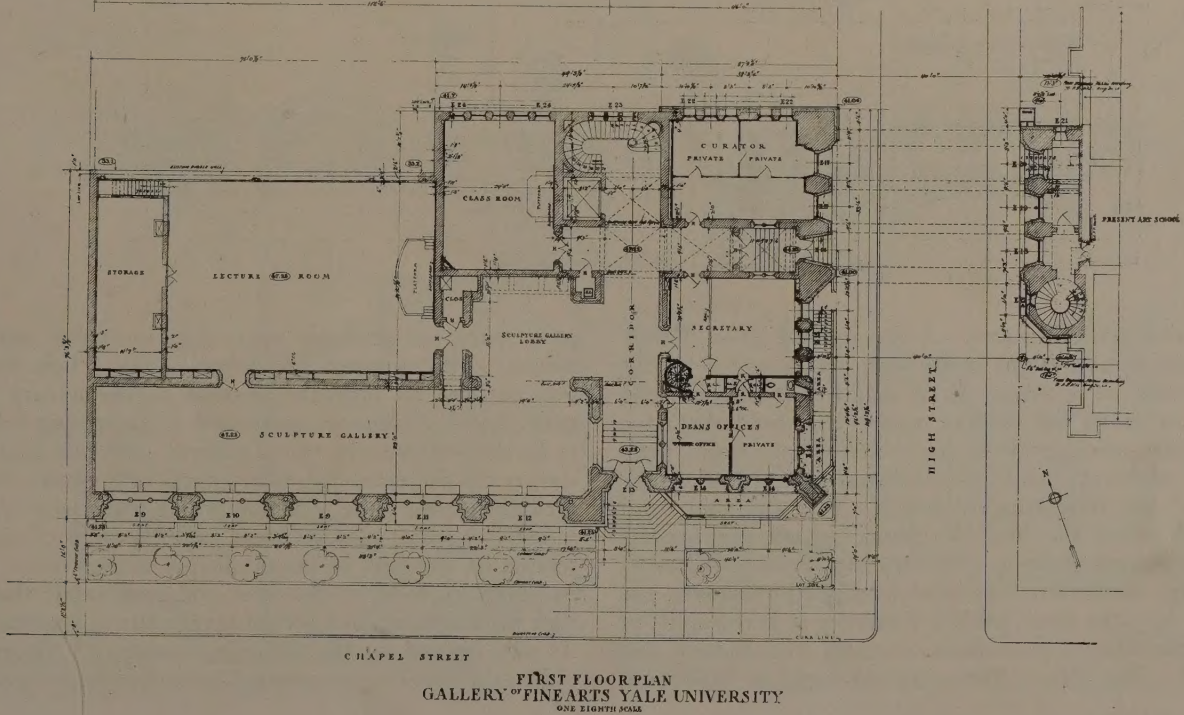
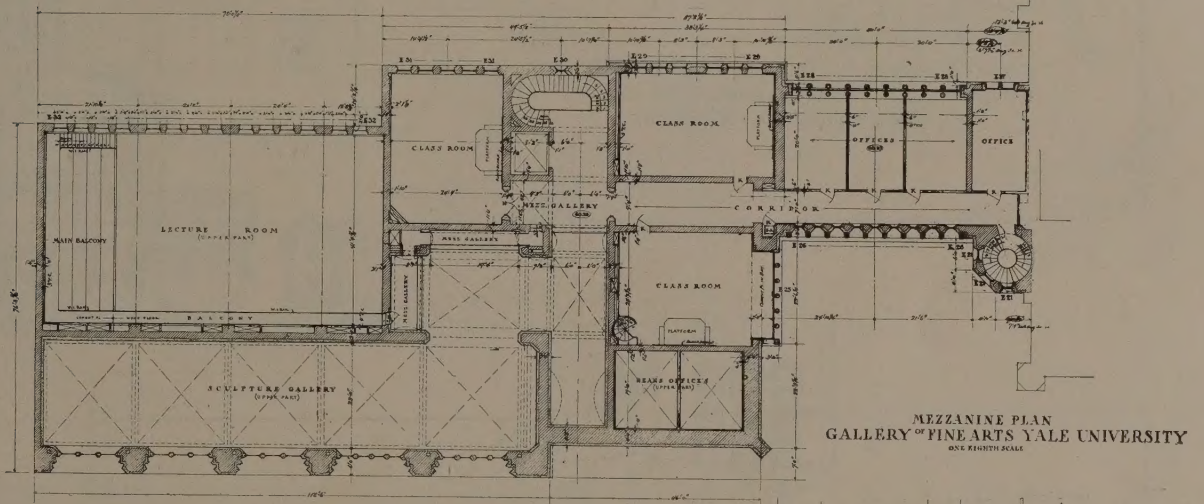
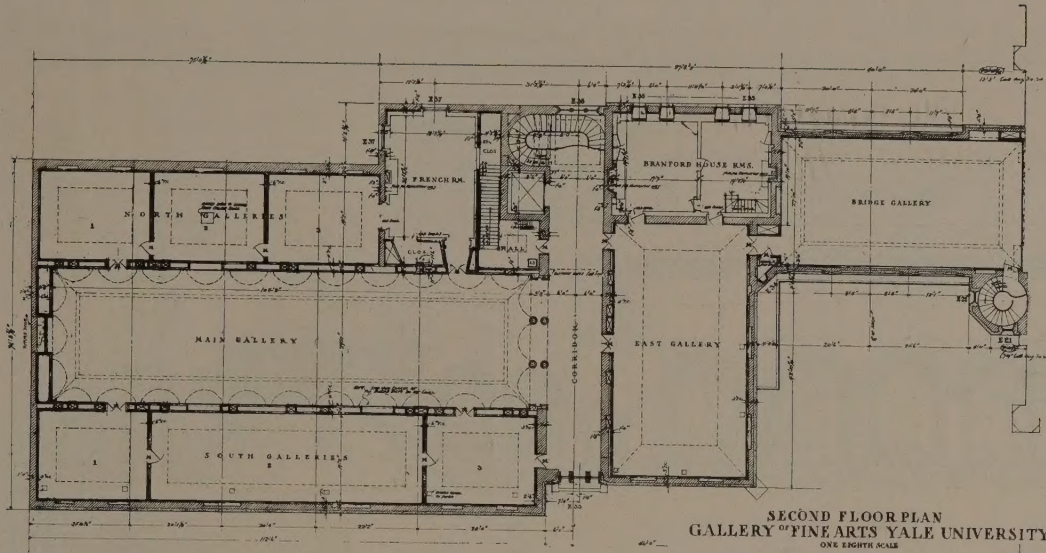
has gotten out of hand because his has been the only one to determine the conception and its development to its final form. When the last stroke has been done on the job there are not likely to be those mishaps which too often blight buildings where there is a large force with divided responsibility for design and execution.

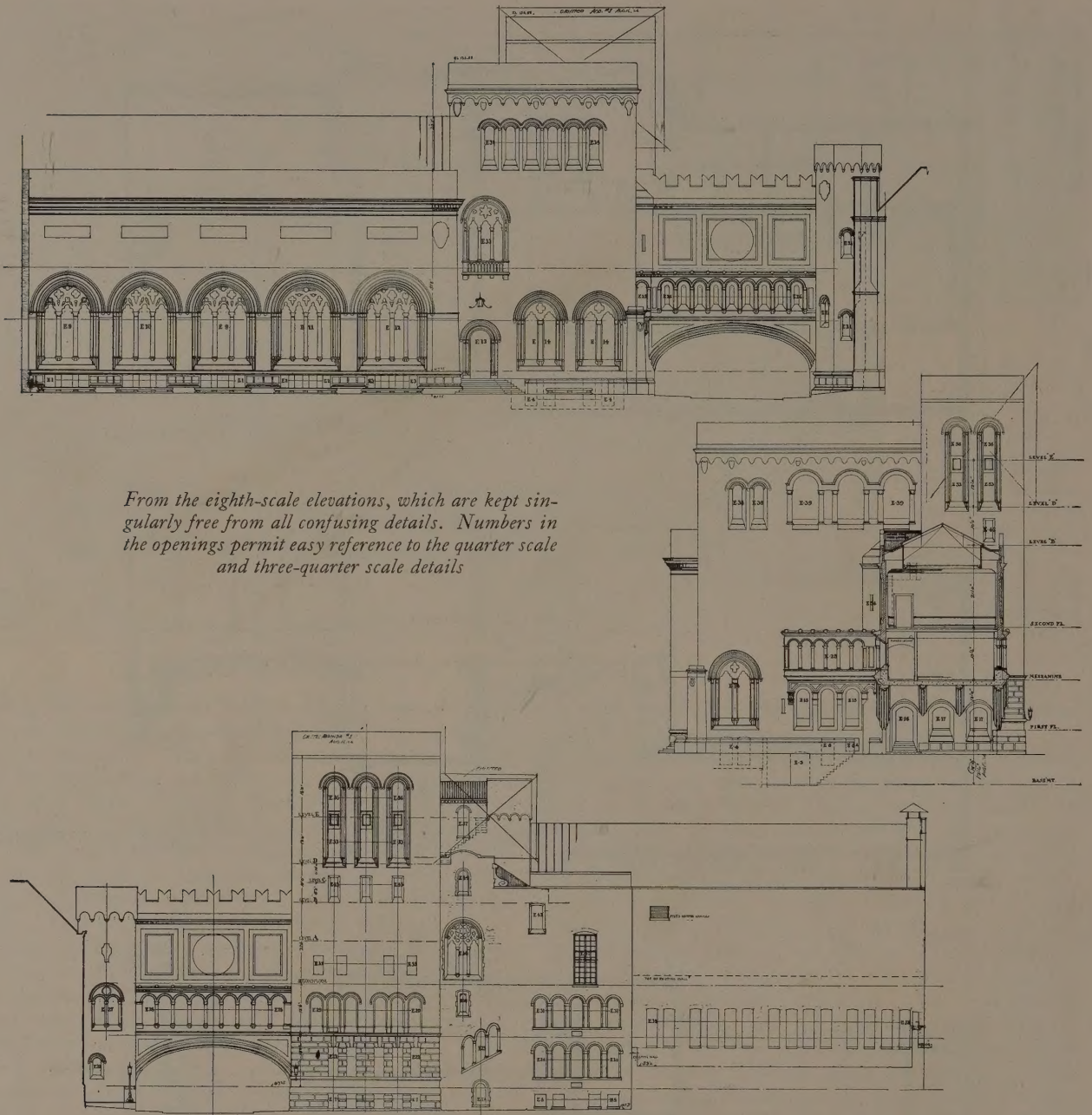
Mr. Swartwout has evolved a system which he believes best suits his temperament and method of working, and which can therefore best achieve results for him. Very wisely, he does not err in thinking that it would apply to every architect's practice. But, since he has so simplified the mechanics of working drawings as to reduce the staff to himself and one aid, it would be only natural to suppose that his methods could be generalized and applied by the architect who is genuinely anxious to enjoy his own designing—and reduce overhead. What follows is therefore given as an account of a most interesting method Mr. Swartwout has of working, a system he has developed after nine years in the office of McKim, Mead and White (from 1891 to 1900) and in his own practice since then with both large and small staffs. It is given in the spirit of being helpful data, not as pedantic advice. Mr. Swartwout is loath to appear in the rôle of a dispensing specialist for office ills. On being interviewed he had to be convinced that an account of his practice would not be construed falsely; in his genial spirit he hoped that offices functioning to the best interests of themselves, their clients, and the profession would not surmise that he was attempting to foist his own ideas upon them, but rather that young architects striving to retain their feel of the pencil as they were building

up their practice, might find some use for the application of his procedure.

The Yale Gallery of Fine Arts is an acid test of Mr. Swartwout's system. It is here presented because it was an intricate task of endless, varying details, an irregular plan, a difficult-design problem; the \$3,000,000 Elks' National Memorial Headquarters Building would be simpler because of the repetition of motifs, orders, details, and the like. It might be grudgingly granted that any gifted architect could do this latter, single-handed, in four months, but what of a Gothic masterpiece?—surely it would require a force of at least ten men to turn out a million-dollar job? Yet in something over three months from the time the scheme was determined for the Yale museum, Mr. Swartwout had complete working-drawings ready for estimate. How many commercial buildings, with repetition of a single-bay motif, take a dozen men longer than that! Moreover, Mr. Swartwout with indefatigable energy has given some of his time to serving on architectural juries, and designing another college building, as well as to two war memorials for the American Battle Monuments Commission, to be at Mont St.-Michel, France, and at Brookwood (Surrey), England.

A glance at the plan of the ensemble, above, will certify that the problem was not a simple one. There were existing buildings of the Art School to be connected by a bridge (at the right) and a court to be set up to meet the Architectural Department Building (in the rear) as well as two flanking, free-standing structures with determined space. It was specified to be in Gothic, a style in which Mr. Swartwout had done no



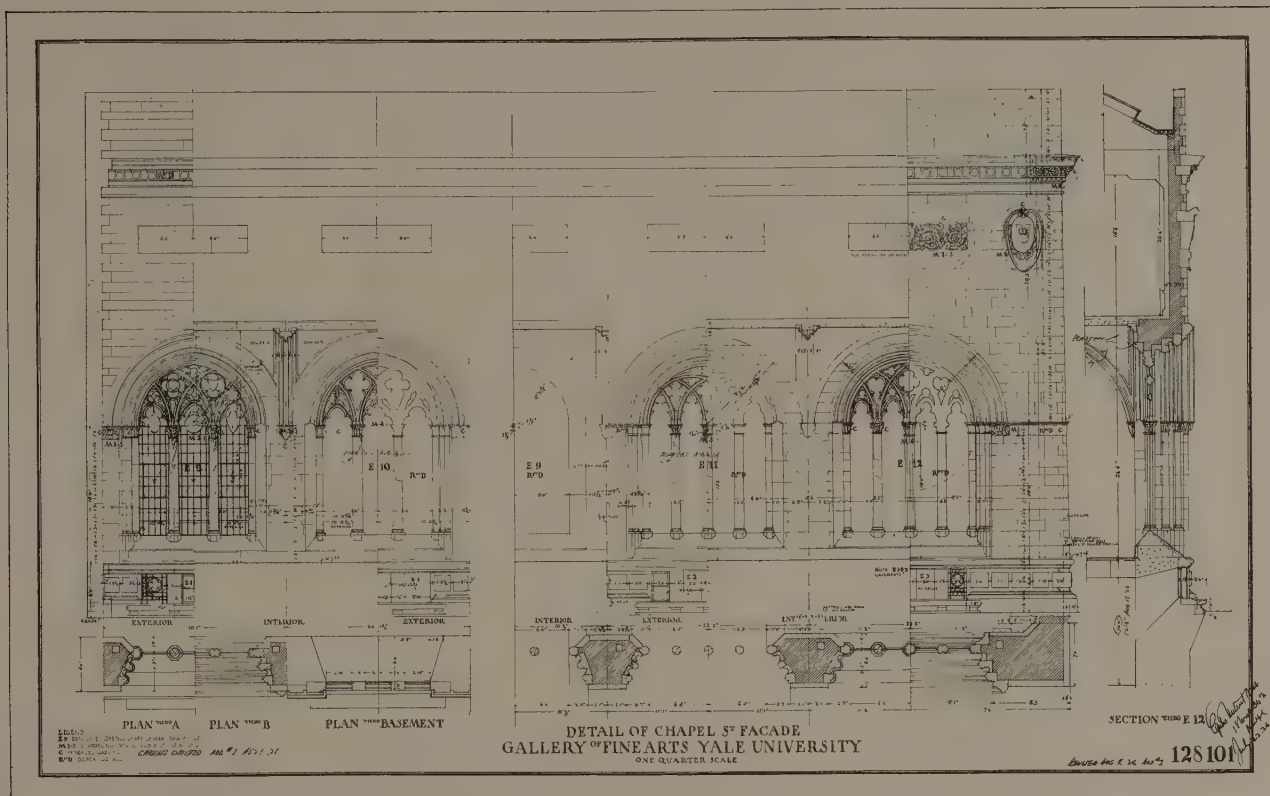


From the eighth-scale elevations, which are kept singularly free from all confusing details. Numbers in the openings permit easy reference to the quarter scale and three-quarter scale details

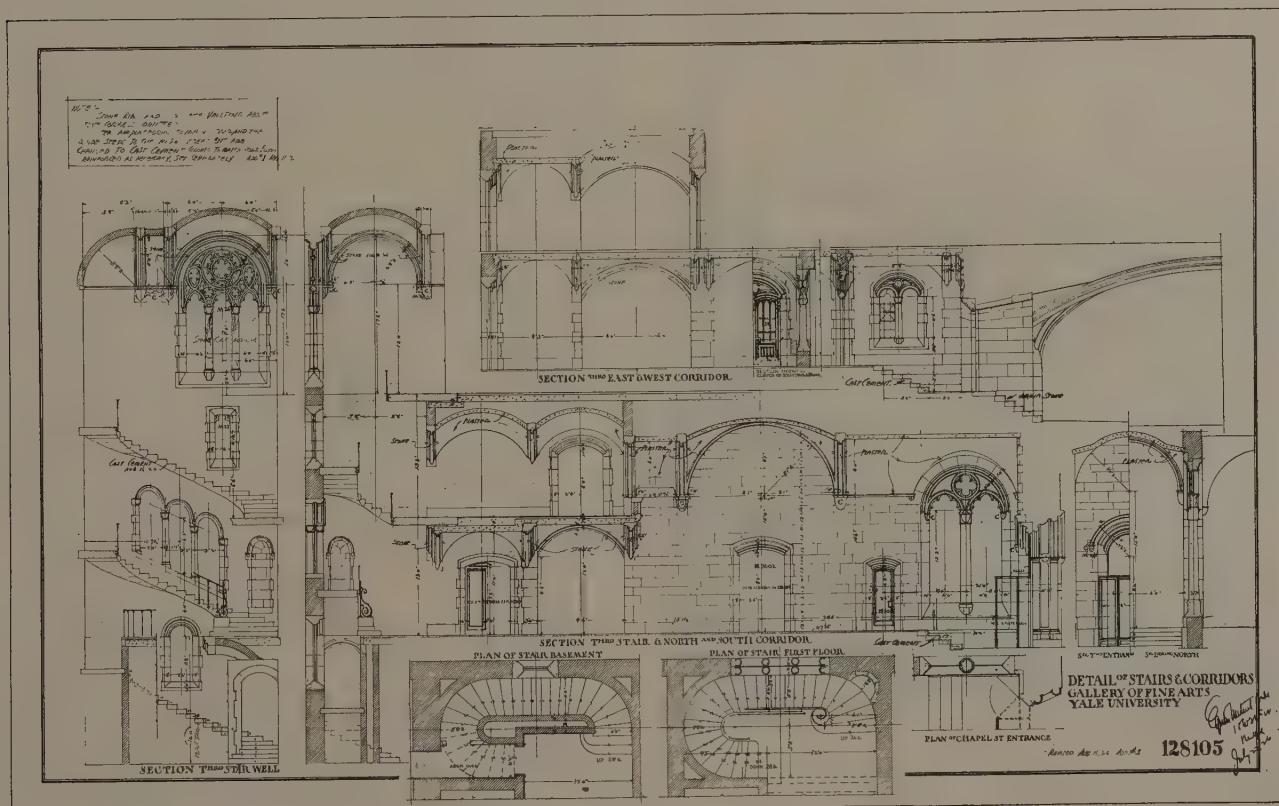
extensive work hitherto. A designer of lesser ability and conception might easily have fallen into a purely archaeological attitude, have sought out all excellent documents on the subject, and then pieced them together as intelligently as he could. There might have been elaborate and mathematically correct "full-sizes," but it is scarcely possible that the sum total would stand the healthy chance which the present plans possess of being a noteworthy accomplishment.

Mr. Swartwout has approached and concluded the work with the idea in mind of solving it in the spirit of its architectural precedents, in plan, construction and detail. The plan is distinctly old-world in flavor and

good sense, yet perfectly up to date in utility requirements. The existing Art School across High Street was to bear an intimate relation to the library and gallery; the committee suggested a connecting bridge to be thrown over the thoroughfare. The first solution shown on the ensemble plan (page 128) shows intermediate piers at the sidewalk which were later eliminated (see insert plan on same page) because of an objection on the part of the municipal authorities. This necessary increase in the span and scale made the design more difficult, but, solved as it finally is, it appears as its own reward for the additional study. A distinctly old-world savor is contributed by a diminutive gallery



*Quarter-inch scale details, in which, it will be noticed,
only the governing dimensions are established*



at the bridge level which betakes itself along the upper part of the sculpture room, arrives at the upper gallery along the Hall of Casts and terminates in the library. An interesting comparison of the first sketch plan with the final working drawings shows a nice adjustment with the studied elevations in addition to logical simplification.

When completed the Yale Gallery of Fine Arts should be one of the most genuine buildings of America. In this age of steel skeletons we have come to suspect every building of being a sham, a veneered edifice of two or four inches of stone on eight inches of brick, carried by steel or concrete beams. Walls, much less floors and projecting cornices or balconies, are apt not to be self-supporting. Here, however, is the real article. In all cases the walls are carrying themselves and the floor loads. In the earlier stages of the plans all the floors were true vaults and self-maintaining, but for economic reasons this had to give way to two-way reinforced concrete slabs, except in the mezzanine, where true stone vaults and concrete ribs form the floors. Structural steel confines itself solely to the skylight and roof structure. The bridge over High Street is entirely self-supporting; even the projecting balcony over the secretary's room on the second floor is built up of long stone corbels embedded in the walls, unassisted by steel. The cornice and machicolations follow suite. The walls are left unfurred on the inside with the brick exposed where the stone does not exist. In some rooms three sides are stone and the fourth left of brick; no attempt is made to camouflage this fact any more than in such Florentine masterpieces as the Bargello. In the great Hall of Casts the floors and walls will all be of stone. The upkeep of painted plaster is eliminated and bids to help equalize the ultimate cost of a flimsily furred stone wall. Steel casements and often the leaded antique glass (as in the tracery) are set directly

in the stone jambs. Doors of generous thickness are swung from stone or brick jambs without wood trim; hinges are secured to the masonry, while latches find themselves clicking in stone or brick as though they were part of a hallowed fourteenth or fifteenth century building.¹ Where wood is used it is solid, not merely veneered. Stone stairs wind and support themselves in so doing, like the best of their European ancestors. And why not? Stone or brick forms a perfectly good door or window jamb; brick left exposed on the interior can be as beautiful as stone; steel is not essential to stone as a support. Yet we have grown so accustomed to hiding the actual anatomy of a building that it is a refreshing shock to see the materials frankly displayed and employed as in the most revered precedents.

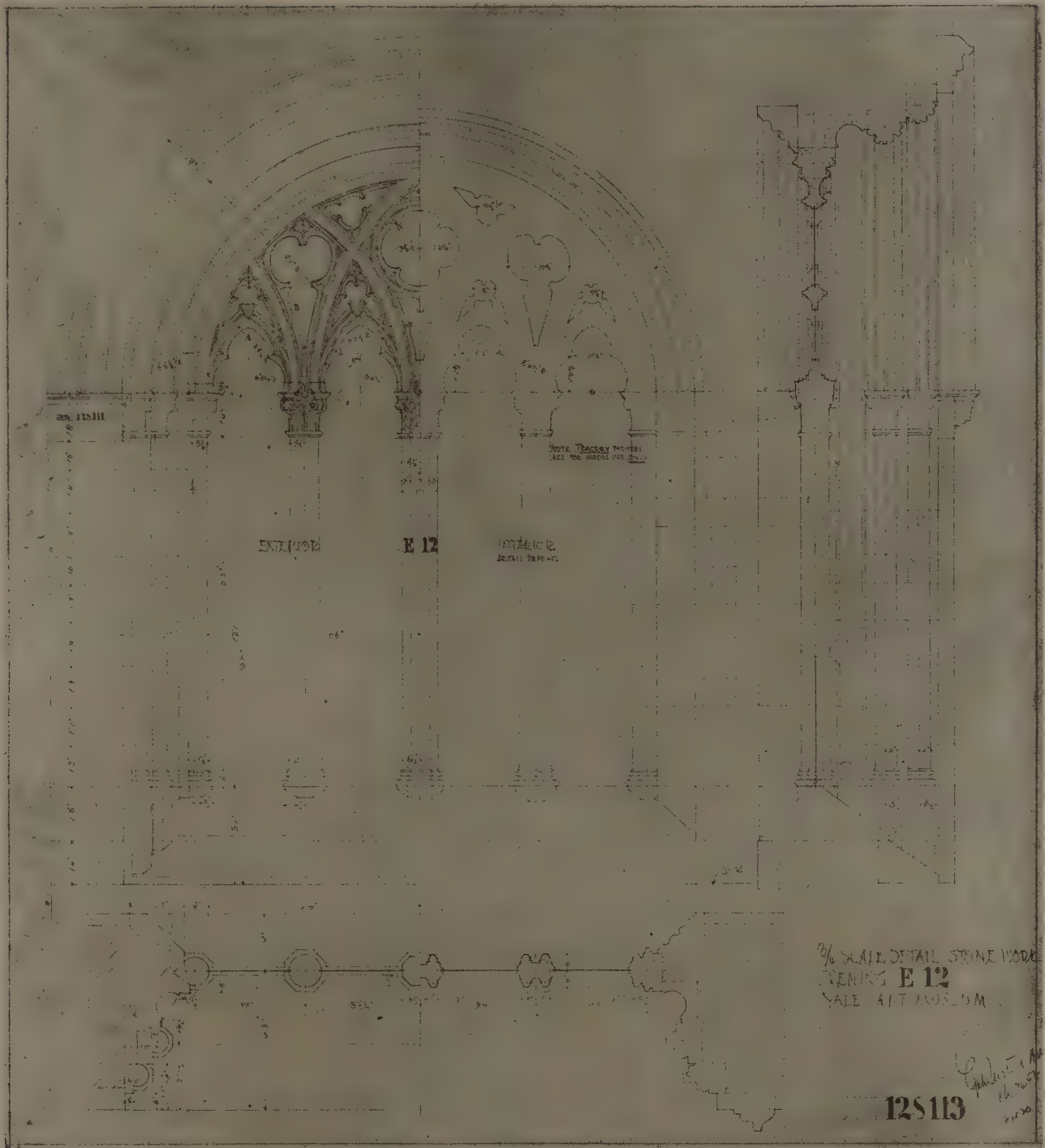
The elevation is as straightforward as the plan and construction. Not that it should be otherwise, but modern design has become almost habitually divorced from construction and serves only too often to hide the real personality of the building. In the Yale Gallery windows occur only where the plan needs them. Naïve, certainly, but what purist will object to that? Around toward the rear a stair tower and elevator-shaft lift their heads in a most picturesque San Gimignano fashion as though some one had slaved to make them appear as they now do. Yet they are nothing more or less than the actual demands of the plan and section.

The materials are of interest. The exterior stone field is a buff sandstone, "Aquaia," from George Washington's old quarry at Alexandria, Va. A part of the Capitol at Washington, as the painted main portico and much of the interior, is built from it. It is too hard to be readily worked; the trim is therefore of Ohio sandstone but very similar in color. The Aquaia is to have a shot-gangsaw finish and will be delivered on the job four and eight inches thick, ashlar ten to twenty inches in height, to be broken vertically in lengths on the job as deemed best. Joints will run from three-quarters to an inch. The brick used with the stone is of the "Harvard brick" color.

The Gallery of Fine Arts will serve several purposes. One of the most valuable collections of Italian primitives in this country belongs to the university and is to be housed in this new edifice. Mr. Swartwout thought it appropriate in designing the building that it bear an intimate relation to the collection, and therefore elected to do it in the transitory Gothic-Renaissance manner. Such is the reason for the style; the manner of construction is based on the building's usage, principally by the students of Architecture and Fine Arts. Mr. Swartwout's idea has been to develop the fabric in the manner of the architectural classics so that students may not be inclined to feel that it is mere archaeological exercise of a passé subject to study true vaults, walls, arches, and the "bones" of the antecedents of the modern buildings. It should become less of an irksome task to pore over the "Edifices de Rome Moderne" when the room in which you do it shows in concrete form what is on the printed page. To the students of architecture it should be an antitoxin to the view that "only shams are run up nowadays," and that the study



Full-size models of reveal and tracery, permitting a much more intimate study of intersections. The jointing is finally indicated, the cast sawed up, and sent to the stone-cutters



Three-quarters-inch scale detail of Opening E 12, on which no attempt is made to show niceties of moulding intersections that can be far better represented in the full-size model (shown on opposite page)

of the classics is a semiuseless waste of time. Yale students of architecture should do rather well with any problem "en loge"!

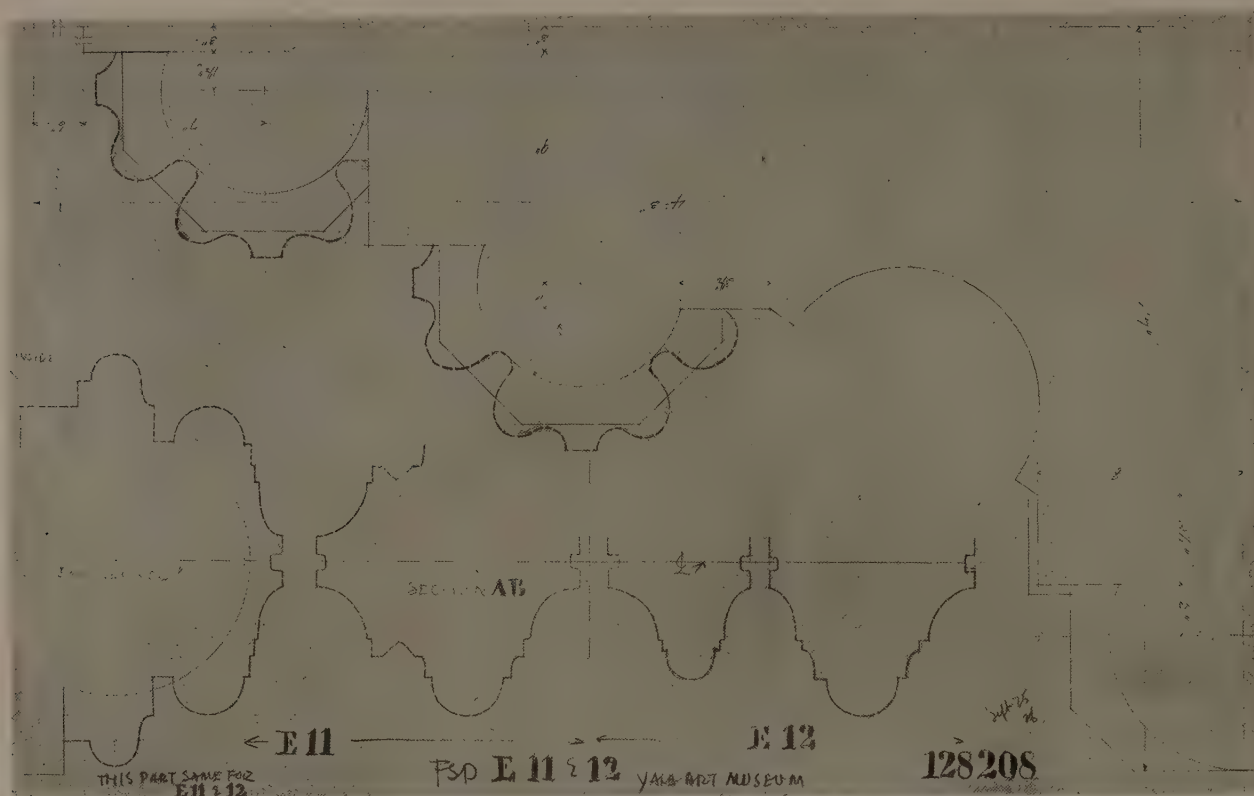
So much for a discursive description of the Gallery of Fine Arts. It was given because a statement of the scope of the work would at once record not only a most interesting building, but the magnitude of Mr. Swartwout's accomplishment in turning it out

practically single-handed in slightly over three months.

An outline of the E. S. System (Egerton Swartwout, or Easy-Simplified, if you will) is briefly and humbly as follows:

General: No notes, dimensions, specifications, etc., are duplicated, so that when a change is made it does not have to be followed through several drawings.

The least possible number of notes and dimensions



Full-size profiles, drawn with charcoal on pencil-tracing linen, the dotted lines being achieved quickly with the help of a kneaded rubber

are put on all drawings, so as not to confuse the builder. The more complicated a drawing appears to the estimator the higher will be his bid.

As far as possible the work pertaining to separate trades is on separate drawings; for example, an interior detail for plaster vaults does not have all the steel construction shown, because that will be in place by the time the plaster contractor arrives on the job. Steel may show on the small-scale sections to make sure that everything will dovetail, but no drafting is employed for the sake of making a drawing "busy."

When the problem is being studied, the three-quarter-inch details are carried along simultaneously, so that unexpected crises do not occur and require extensive changes. Such details are worked out on small pieces of paper and all those concerning the same item pinned together, to be assembled and later traced on the same sheet if possible, so that the entire story relative to any special point is kept intact and not scattered throughout an entire set of drawings.

Plans: One-eighth-inch plans are kept as free from notes as possible. Only necessary dimensions, as window centres and location of partitions, are given. Each room is denoted by a number (fairly large) and all notes as to interior finish, floors, etc., are covered in the specifications; it is simpler to make any change on a typed sheet than erasures all over a set of drawings. This permits an easier method of handling alternate materials in bids and is a time-saver where a job must be cut in cost.

Where it is often necessary because of equipment to refer to the height and projection of a base, this information is marked on the plans.

Stairs are often given names instead of numbers because the former are easier to remember in correspondence and conversation without looking up plans. In the Missouri State Capitol some of the names still cling, as the main one which was termed the "State Stairs." One word of a few letters takes no longer to write than several digits and is easier to remember where short, appropriate names can be invented.

When a dimension is determined it is marked down at once, even when the sketches are being worked up, and not let slide until the last moment, when it would have to be scaled approximately. "Nail down dimensions" is one of the basic slogans.

Elevations and Scale Details: One-eighth-inch elevations are diagrams and do not attempt to show anything more than where openings occur and their vertical heights when not covered by details.

Openings are given large, legible numbers which refer to the scale and full-size details. No drafting which can possibly be omitted is shown.

Ornament shown at one-eighth-inch scale is of no value to the modeller or estimator, and since it has been studied on paper sketches it serves no real purpose on one-eighth-inch contract drawings. The client can be shown the effect on rendered pencil studies if he desires.

Three-quarter-inch details have all the dimensions worked out which will be required later by the contrac-

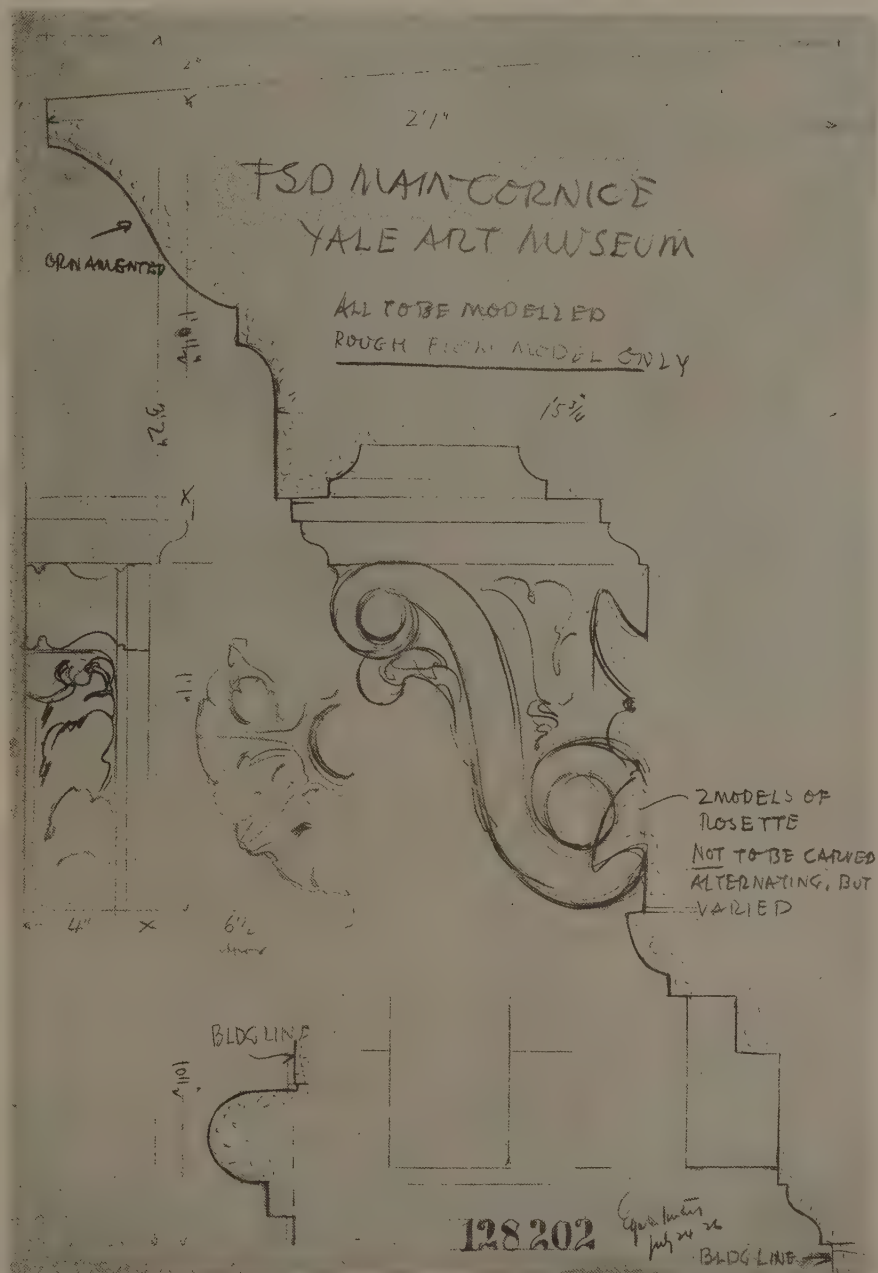
tor in his shop drawings. Rather than let him scale off dimensions, they are determined correctly once and for all instead of postponing it until shop drawings come in and the conditions are forgotten which were once fresh in mind. Radii, winding stairs, arch centres, etc., are given and determined while being studied. When details are studied and enlarged from one scale to another they are dimensioned at the time, not allowed to go until the final tracing and then scaled.

Ornamental features which are to be modelled are given several crucial dimensions so that when the model is inspected it can be roughly checked. Otherwise when the modeller is preparing the approximate outline of the clay he must use his own judgment in scaling a swag, cartouche, medallion, etc., and may easily be inaccurate.

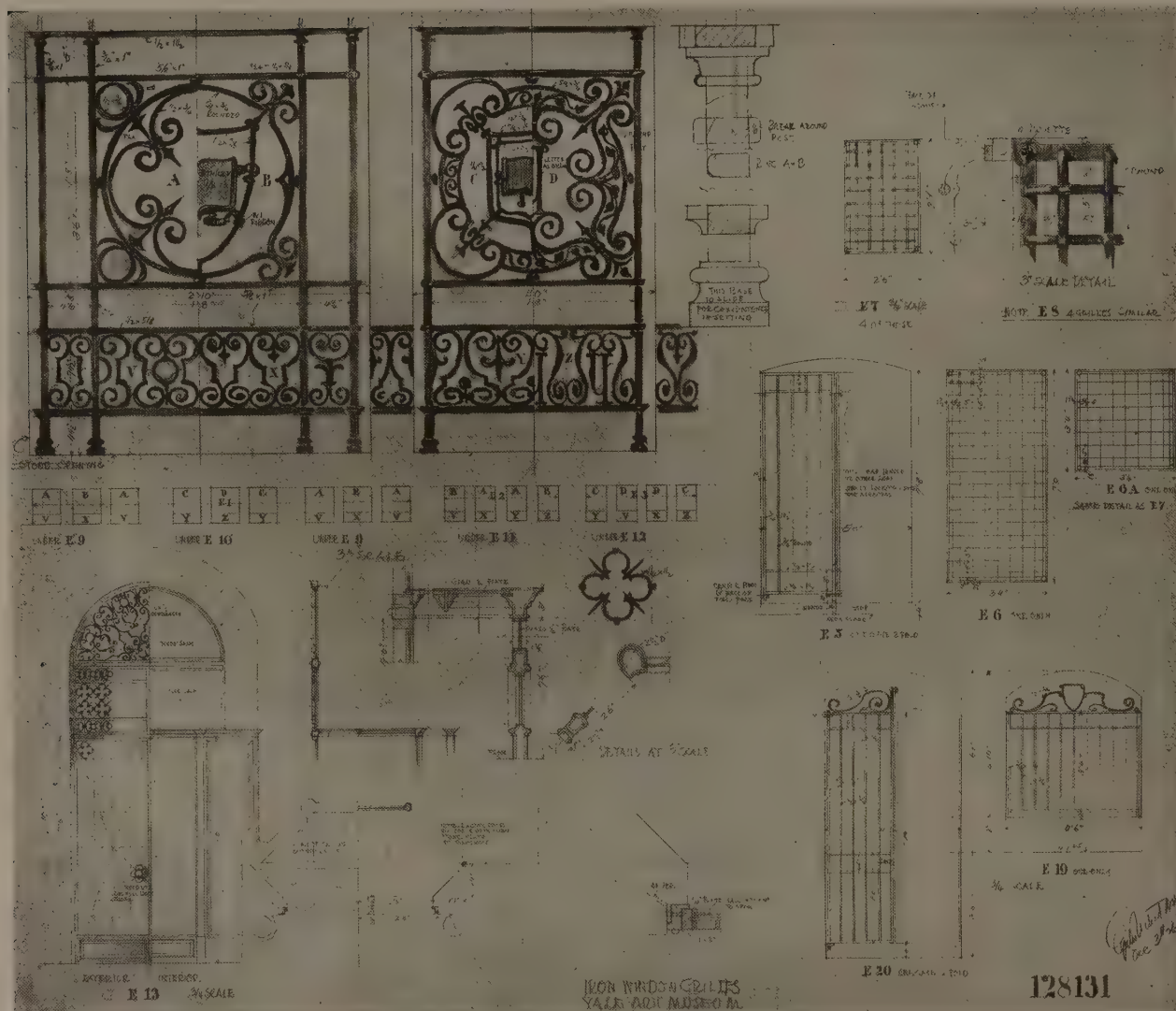
Special Features of the Yale Gallery of Fine Arts: Full-size models were made of all tracery because it would have been almost impossible if not impractical to show "full-sizes." Intersections would have appeared so complicated to the modeller that he would have been more hindered than helped. Careful three-quarter-inch details were drawn (see Window E 12 page 133) and full-size profiles given at various points (page 134). The modeller was able to cast some of the mouldings in plaster, fasten them to a board having the outline of the tracery, and do the remainder in clay. Mouldings, cusps, tracery of all kinds, were then modelled freehand and varied so as to be satisfactory to the eye, even though the profiles changed within short distances to correct for optical illusions (at intersections and the like). When half of the window passed inspection it was cast in the round and again studied (see photograph, page 132) and changed as desired. When the model was finally judged completed, the jointing was considered and indicated on the plaster cast, which was then sawed into segments, numbered, and sent to the stone contractor. The stone carving will be done directly from these models instead of from the usual shop drawings and patterns. Had the usual procedure been followed, of making hard-and-fast full-size details and geometrically carving from stone patterns, Mr. Swartwout feels

that the effect would be marred by an unsympathetic metallic look which so much modern "Gothic" work has, even though it accurately pursues measured drawings of an accredited prototype.

Last summer while visiting his son at Cambridge University, England, Mr. Swartwout was interested to find, in one of the old Gothic churches of the town, an addition to a nave which probably took place a century ago. The stone had all weathered about the same color, yet in the newer windows there seemed an indefinable difference present when compared to the older ones. Even on close examination he was unable to ascertain any actual departure from the original ones,



Full-size detail of main cornice, a charcoal study on linen that becomes a working drawing by the fixatif spray



A single drawing covers wrought-iron grilles for many openings of varying size and shape through the use of repeating elements, assembled as indicated in the small diagrams

but after prolonged study he came to the conclusion that in executing the newer windows, the older ones had been carefully measured and followed, but in so doing all mouldings were so painfully accurate as to be mathematically and coldly correct throughout their course. The result lacked the subtle variations and refinements of the original windows.

Full-Size Details: These, like the three-quarter-inch details, are drawn on pencil-lichen and "fixed."

All profiles and details, as for metal work, are drawn with charcoal and sprayed with fixatif. The lines do not rub off; in fact, they become almost impossible to erase; they print exceptionally well. It goes without saying that to do the profiles directly on the cloth with charcoal and a kneaded eraser makes for freedom which pencil could not equal. Ornament is indicated in a general way, but in determining its detail the modeller has ample latitude.

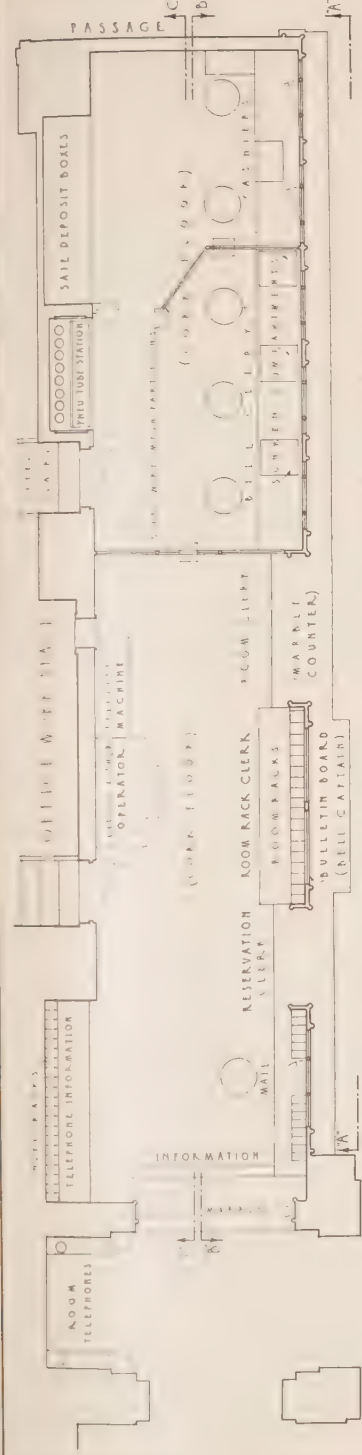
Wrought-iron details are drawn at three-inch scale

on sheets with squares ruled in spaces equivalent to an inch, so that it is simple for the iron-worker to lay out and simple for the architect's office to check.

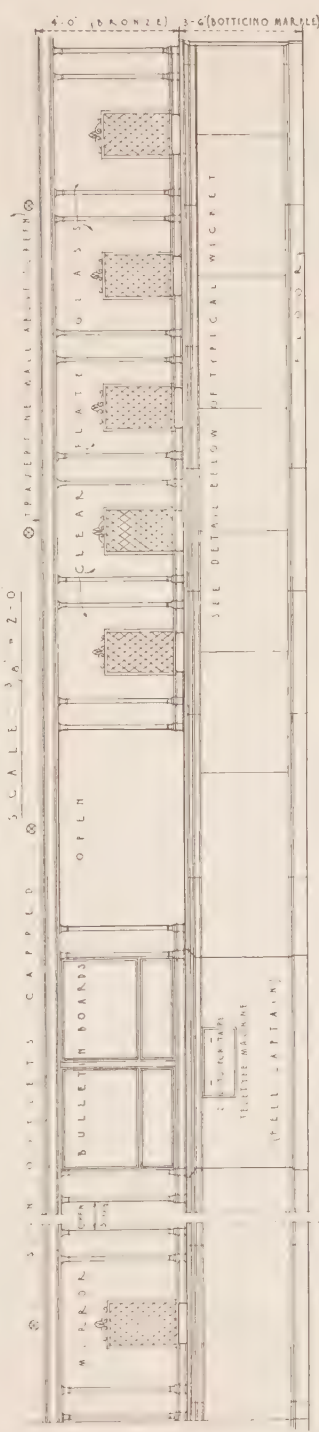
Full-size profiles (see page 134) are shown dotted, by the simple method of interrupting the full line at intervals with a kneaded eraser. Profiles of archivolt coming down on column capitals are shown in relation to the column below so that the abacus and column will be sufficiently large, which might not be true if studied only in elevation from one side.

In one sense Mr. Swartwout has "thrown away his books" in doing the Gallery of Fine Arts. It looks like no particular building which has been done before, but that is to his credit. Yet he has happily united utility with beauty and created a genuine piece of architecture.

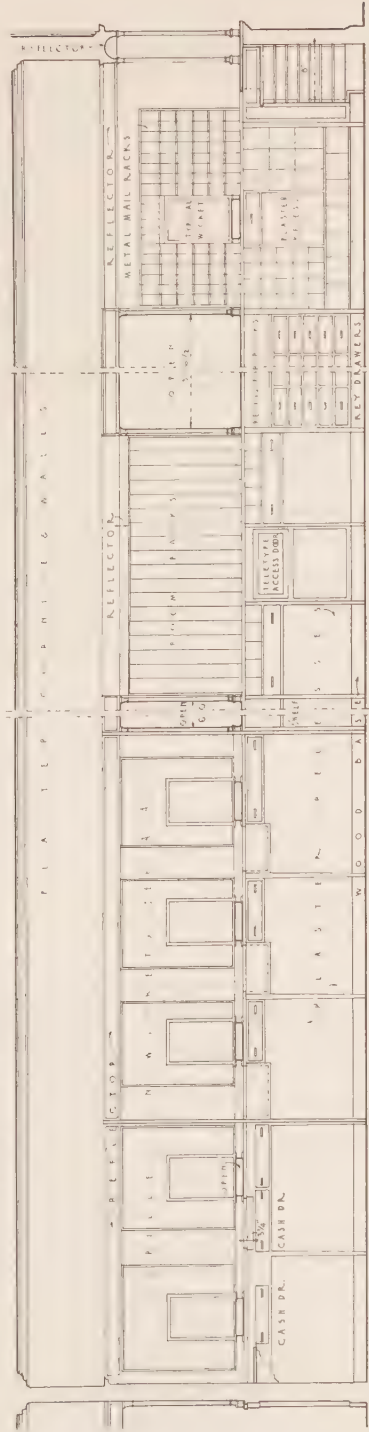
And in another sense he has not thrown away books as he has made one out of the very fabric of his building. In the truest sense of the word Mr. Swartwout is an architect, rather than an architectural broker.



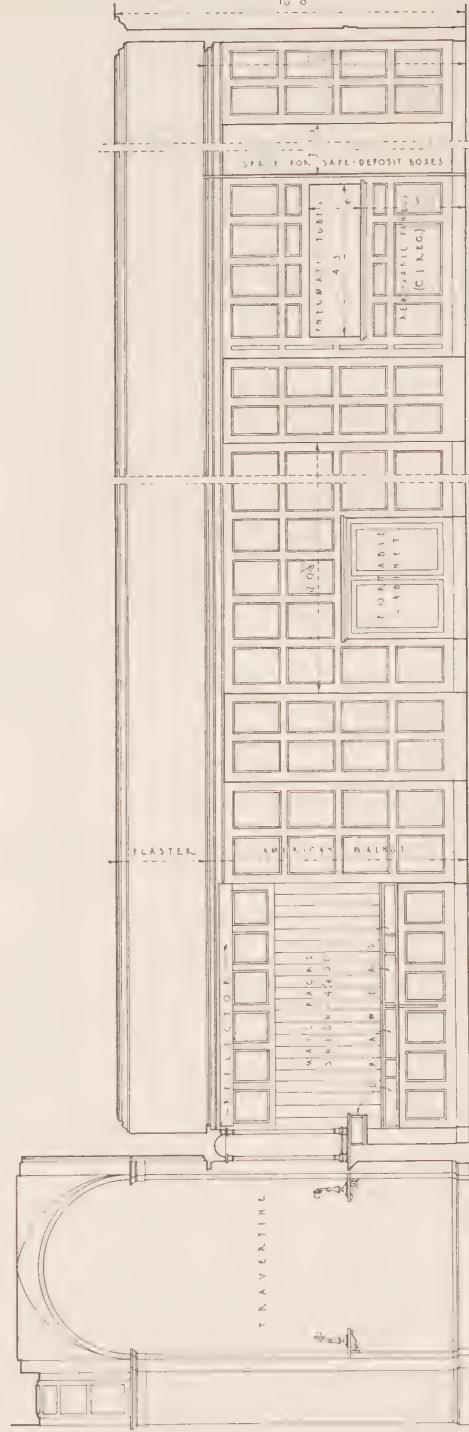
PLAN OF MAIN OFFICE - 1ST FLOOR LOBBY



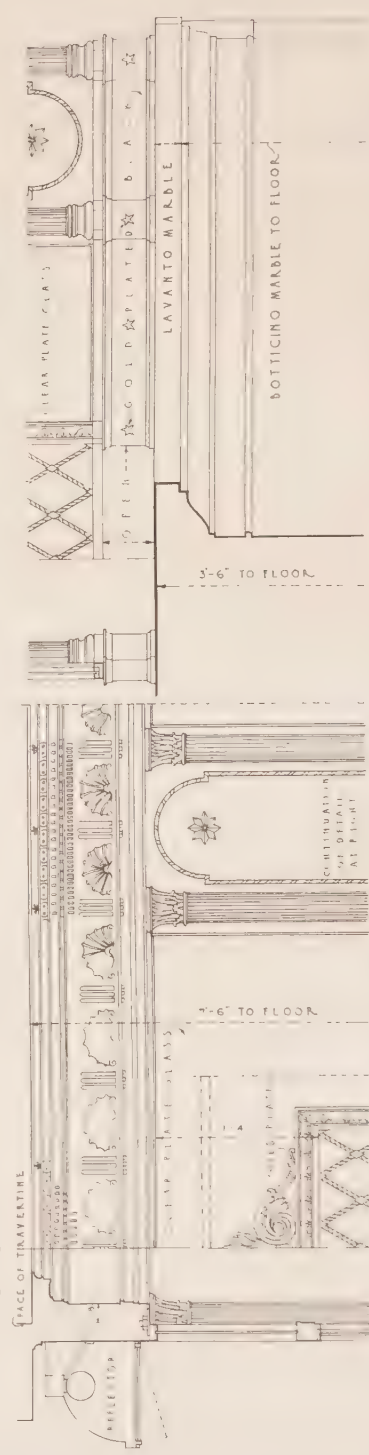
A-A - ELEVATION OF SCREEN FROM LOBBY - SCALE $\frac{1}{4}$ " = 1'-0"



B-B - ELEVATION OF SCREEN FROM OFFICE - SCALE $\frac{1}{4}$ " = 1'-0"



C-C - ELEVATION OF WALL BACK OF SCREEN - SCALE $\frac{1}{4}$ " = 1'-0"

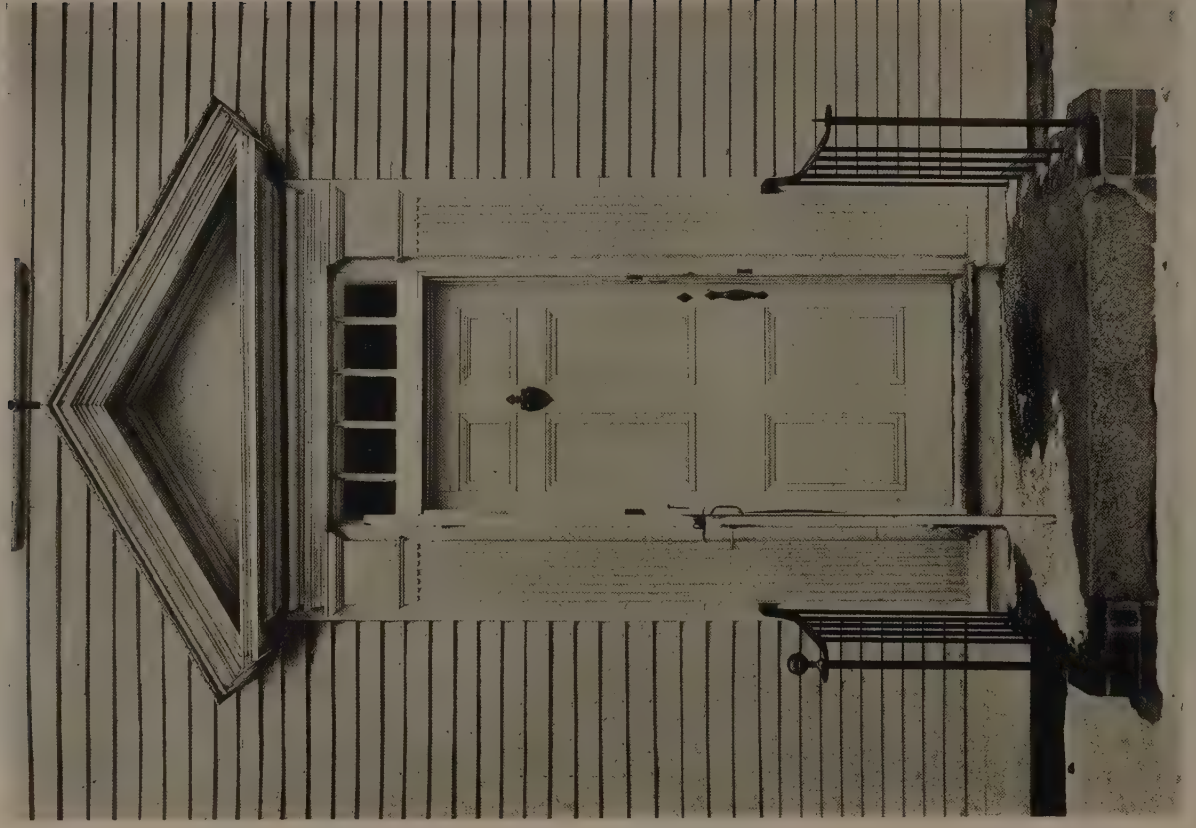
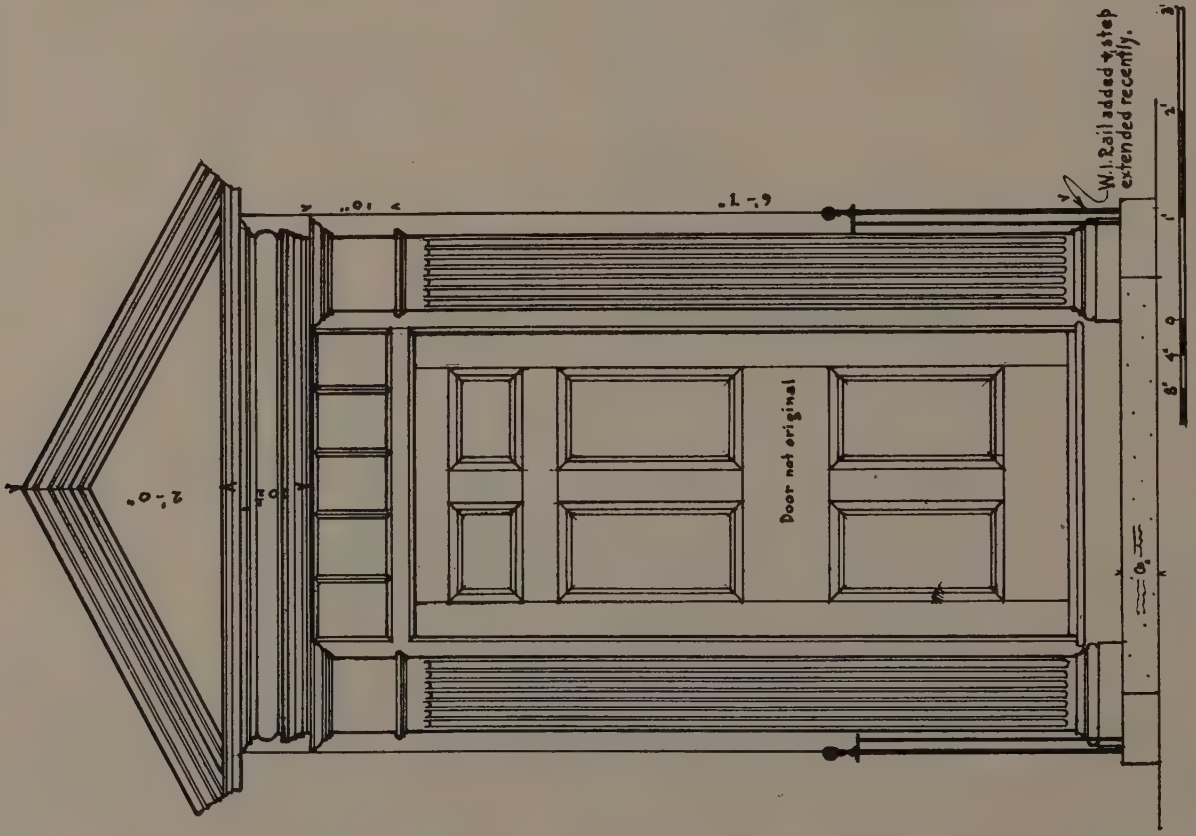


SECTION TOP OF SCREEN & WICKET



MEASURED
AND DRAWN
BY
THOMAS
TILESTON
WATERMAN

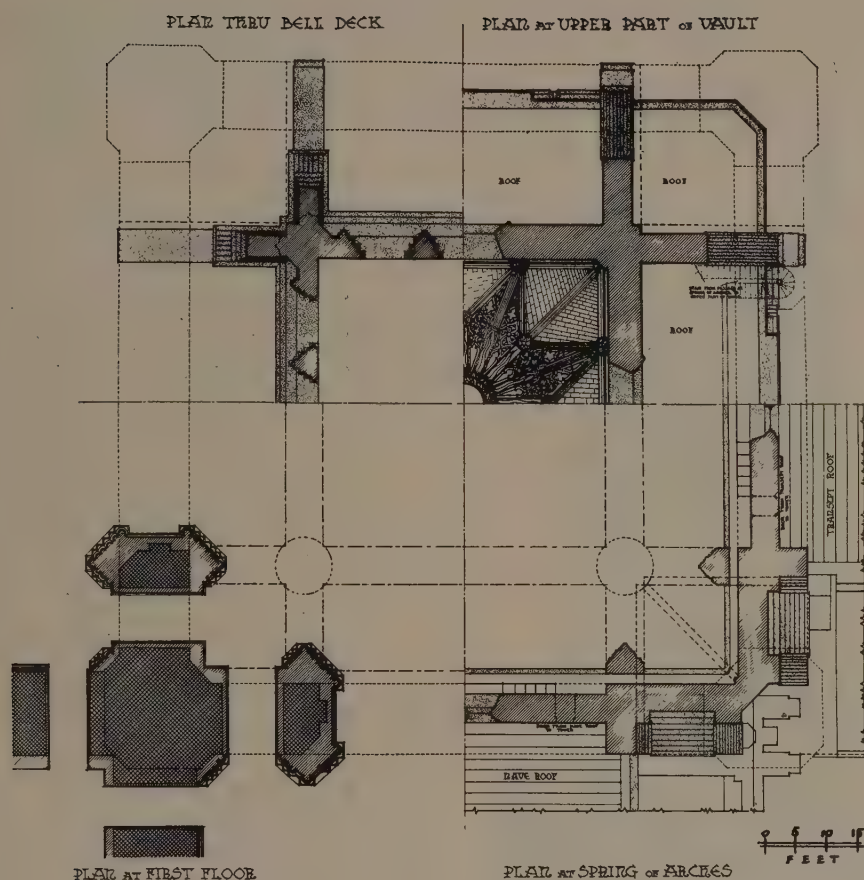
NANTUCKET,
MASS.
HOUSE AT
19 LIBERTY
STREET



NANTUCKET, MASS. DOORWAY, 19 LIBERTY STREET

MEASURED AND DRAWN BY THOMAS TILESTON WATERMAN

PLANS,
CENTRAL TOWER,
CATHEDRAL
OF
SAINT JOHN
THE DIVINE,
NEW YORK



CRAM
AND
FERGUSON,
ARCHITECTS

The New Crossing at Saint John the Divine

By Wilfrid E Anthony

THE new scheme for the central lantern for the Cathedral of Saint John the Divine is a sheer stroke of genius. Many salvos are due the office of Cram & Ferguson for solving what has always been a difficult problem in such a marvellous manner. It is simply a triumph.

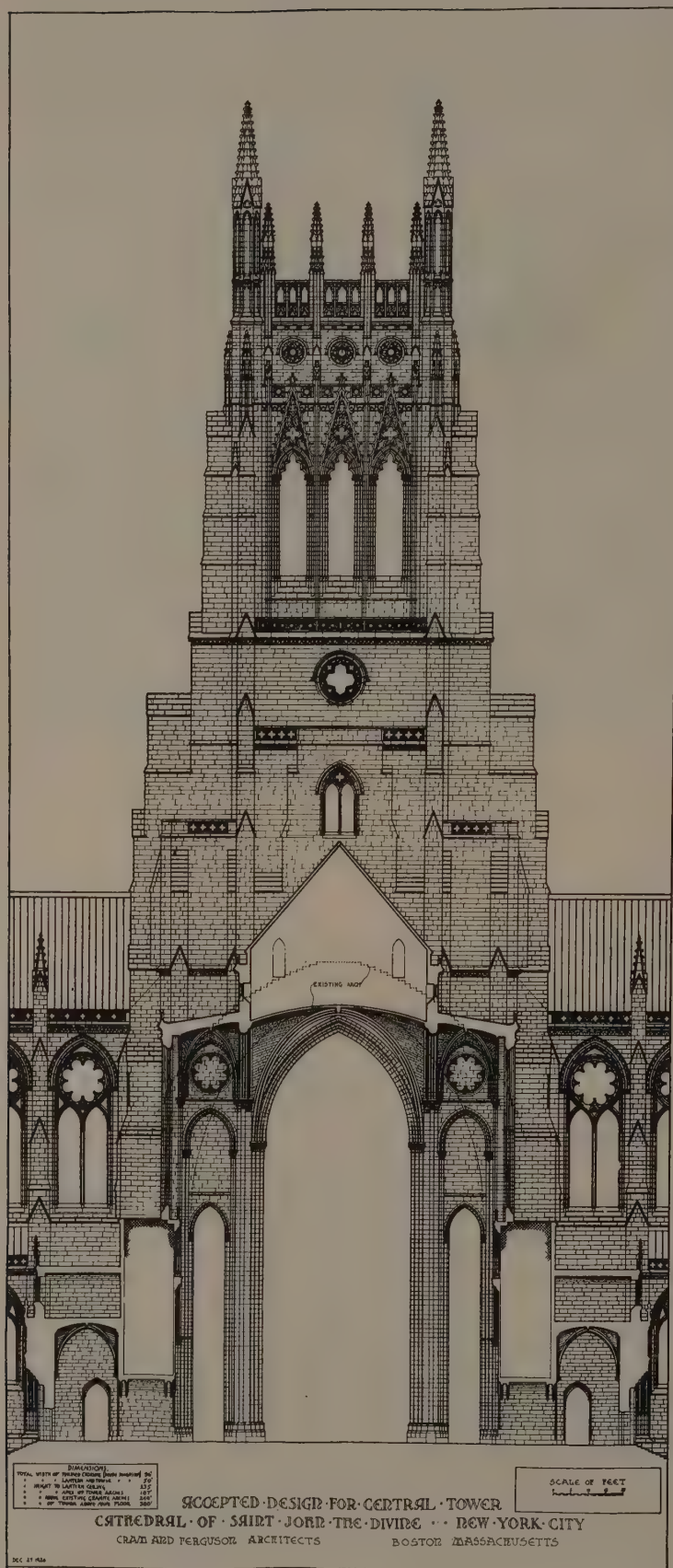
Whereas none of the various former tryouts for this important feature have been really satisfying, this leaves nothing to be desired.

There may appear to be some multiplicity of parts exteriorly where the cleverly reduced square of the tower rises from the larger existing area, but it is difficult to offer any criticisms when one realizes the tremendous difficulties that must needs be overcome and that presumably all the elements are the result of necessity.

This new tower correlates properly and happily with the rest of the great fane and is in true alliance with all the other parts. The spired Burgos-looking lantern

never seemed quite at home with the rest of the building, but this latest device is a magnificent achievement.

The problem of the central feature—tower, dome, or what not—came almost in a different category. Here was a central area four times that of any Gothic tower, a space much greater in diameter than the famous octagon of the Cathedral of Florence, indeed the same in area as the central square of the Byzantine Hagia Sophia in Constantinople. In the latter cases a dome was used, in the case of Ely Cathedral a type of pseudo-vaulting, which was, in a way, a subterfuge, since it was not constructed in masonry. It was built of timber used with masonry forms. The problem that confronted the bishop, trustees, and architects of the Cathedral of Saint John the Divine was what to do with this vast area, and how to develop it both in its exterior and in its interior after a fashion that would be structurally honest and enduring, and yet would be in scale with the remainder of the building.



The only "Gothic" dome in existence is that of the Cathedral at Florence, and beautiful as this is in itself, it is not strictly Gothic in its construction, nor does it justify repetition from an architectural point of view. A dome over the central area of the cathedral was, therefore, ruled out as impossible. It was equally out of the question to carry up this huge central square, with its exterior dimensions of 120 feet on each side, after the fashion of the central towers of English and a few French mediæval churches. Such a square bulk was proved by many studies to be wholly out of scale with the rest of the building, crushing in effect and clumsy in mass. The architects seemed at this point to have reached an impasse.

Nevertheless, the nave was going forward, and some general scheme had to be devised so that the cathedral as a whole might be demonstrated to the eye. Since it was a question of reducing, as far as was structurally possible, the diameter of this central feature in order to bring it into reasonable scale with the rest of the structure, the natural solution seemed to be a polygon, the lateral sides of which would rest on the great arches, the intermediate sides supported by squinches in the angles. This device was tentatively adopted. A twelve-sided figure was chosen, and a very lofty open-work spire was used as a termination. To no one was this scheme wholly acceptable, and the architects submitted it with the specific statement that it was tentative only and that further study must be given to the problem, in the hope that some other solution might reveal itself. A year ago, the architects returned to this most difficult but crucial problem, and they have now submitted a scheme which, in the opinion of the bishop and trustees and the professional adviser, solves the problem both architecturally and structurally after a fashion that, in principle at least, is wholly satisfactory.

The project now advanced is, in the opinion of the experts who have reported on it, a still further contribution to the Gothic idea which is thoroughly vital, since it is a further development of the whole system of Gothic construction, and is a scheme entirely original and never before employed.

Hitherto there have been two schemes for the development of a crossing, and only two—the tower and the dome. The present solution is neither the one nor the other, but a third device which, in a sense, is almost the development of a true Gothic dome, though it bears no resemblance to the hemispherical or



polygonal dome of the past. Generally speaking, the solution consists in the introduction of four intersecting arches resting on the great structural arches now in place, and coming exactly over the intermediate supports already provided, which are in line with the walls of nave, choir, and transepts. Beginning, therefore, at the crown of the four great arches, and with an internal area 100 feet square, the superstructure gradually builds in until, in its upper part, its exterior dimensions equal those of the central aisle of the nave, choir, and transepts.

This means that all the upper portion of the central tower will be of the normal dimensions of a Gothic tower, which both outside and in the central mass grows together stage by stage from the 120 feet square of the floor area to the 60 feet square of the upper tower.

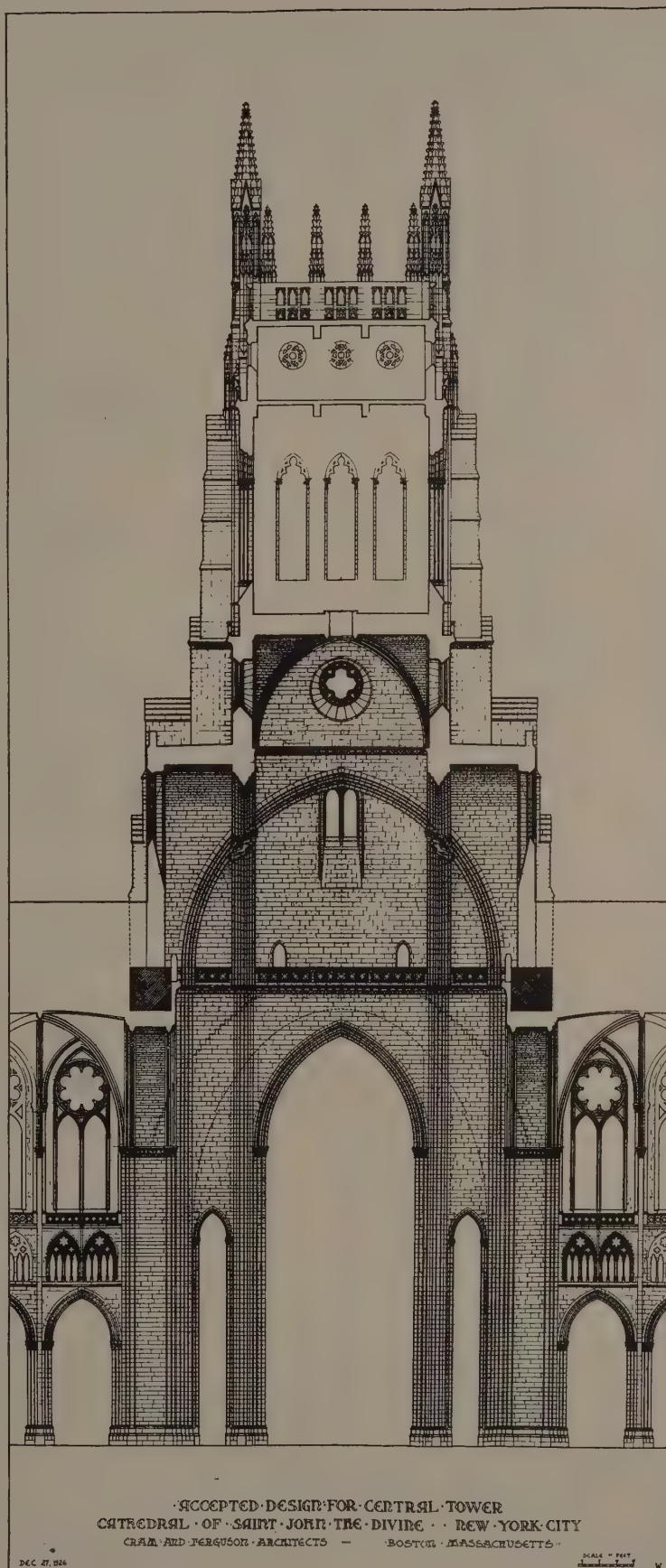
The perspective drawings already made demonstrate clearly that the scale of the whole building has now been accurately preserved, and the traditional central tower of the Gothic cathedral will be perpetuated here in the Cathedral of Saint John the Divine. That the interior effect will be no less good is evident. The plan avoids both the choked effect of the narrow tower of the Gothic cathedral and the "un-Gothic" device of a classical dome.

The intersection of the great arches, with the varying curves of masonry vaulting, the unusual distribution of light through the different stages of the central space, and the immense height of 235 feet from the pavement to the apex of the central tower vault, can result only in an effect which is dramatic and beautiful to a degree, while it carries out, as has been said, into new fields the logical and structural possibilities inherent in the Gothic style.

Unprecedented as is this solution now offered, Mr. Cram has announced that it already has received the endorsement of structural engineers, and it is believed that the architectural effect will prove equally convincing.

The interior will undoubtedly be one of extraordinarily unique effect if one can visualize the interesting intersections of the giant arches at a tremendous height and crowned by an elaborately tracerised vault.

And so at last the Cathedral of Saint John the Divine has been designed as a glorious unit, surely a great achievement accomplished under many trying impediments. The resulting masterly conception is one that we all hope to live to see.



ACCEPTED DESIGN FOR CENTRAL TOWER
CATHEDRAL OF SAINT JOHN THE DIVINE · NEW YORK CITY
CRAM AND FERGUSON ARCHITECTS · BOSTON, MASSACHUSETTS

DEC. 27, 1926

SCALE = FEET
1" = 20'



CATHEDRAL OF
SAINT JOHN THE DIVINE,
NEW YORK

CRAM AND FERGUSON, ARCHITECTS

EDITORIAL COMMENT

❖ Vol. LV, No. 3

ARCHITECTURE

MARCH, 1927 ❖

THE ARCHITECTURAL LEAGUE'S NEW BY-LAWS

WHILE the annual exhibition held by the Architectural League of New York is in one sense a local or at most a sectional affair, it has come to possess a significance that is national. Several recent changes in the League's by-laws are of interest to the whole profession, and their effects will be keenly watched.

For some years it has been customary to award, at the annual exhibition, a gold medal in architecture, one in mural painting, one in sculpture, and one in landscape architecture. Heretofore each recipient of the gold medal became *hors concours*, so far as the medal is concerned, in subsequent exhibitions. Naturally, the effect has been to lessen the incentive of exhibiting on the part of the best men. Once having gained the medal, and without any further official recognition in sight, the tendency has been to neglect the bother and expense of preparing material for exhibition and merely sit on the side-lines to watch some other man graduated from the active field to the growing ranks of the *hors concours*. The recent amendments change all this by stipulating that an architect may win the gold medal as often as his *exhibited* work shall be deemed worthy of such award.

There are added also, if the judges see fit to award them, two silver medals and two honorable mentions. One each of these is to be awarded for what is designated as "intimate" work, such as residences, shops, country clubs, etc., and the remaining silver medal and honorable mention are to go to architects distinguished in the exhibition by "general" work, such as monumental or public buildings and the like. These changes apply only to the architectural side of the League.

RENDER UNTO CÆSAR

ANOTHER change in the by-laws of the Architectural League of New York is one that, in its acceptance, has already aroused the liveliest interest and a somewhat heated discussion. What its final effect will be is something that history, not a prophet, will record. The new by-law provides that after an award is voted by the jury the firm or corporation in whose name the award is made shall be informed of the award and shall be given the opportunity to designate the individual in the organization who is chiefly responsible for the design of the work thus honored. It may be a member of the firm, or it may be some talented designer who, like many of his kind, is submerged in a big office without much chance of receiving personal recognition until he elects to practise in his own name. There is nothing mandatory in this award; it is said to be a frank appeal to the generous side of big business in

architecture. Nevertheless, it has its dangers. Perhaps the public, or even some of the profession, would fail to see that such a stipulation may carry the League awards outside of architecture as a whole into the specialized branch of it that establishes the *parti*. The League's new scheme may uncover some men of genius, so far as their ability in pure design is concerned, but such men may be, and often are, quite incapable of carrying a *parti* through to the final stage of a building that is structurally, mechanically, economically a successful work of architecture. So much depends upon the way in which an office carries through its work—whether the organization is departmentalized horizontally or vertically. Where one man with his assistants carries a building through from its *design* to its supervision, such a recognition as the League contemplates is quite feasible and desirable. Where an office is organized so that most of the head men have something to do with the design itself, after which the work passes through the successive stages of its development in the hands of various departments, it would be impossible to credit the building to any one but the office as a whole. And it is our impression that the vast majority of architectural offices are organized on the second plan.

PROSPERITY MARCHES ON

THE shadow of an impending reaction in the nation's building activities seems definitely to have passed by, leaving our great period of industrial prosperity to continue on its fair way. Dodge reports show the month of January to have been the second largest January on record, sixteen per cent below the high-water mark of last year. This whole drop is accounted for in New York City's contract volume, and a single fifty-million-dollar power plant credited in 1926 and not duplicated in 1927 explains two-thirds of the drop.

A division of the contract volumes into classification by type of building provides some interesting differences in various sections of the country. As compared with the country as a whole, New York is fifty per cent high in her residential building and low in her public works and utilities. New England leads in her percentage of educational buildings. The Middle Atlantic States are high in their industrial buildings, low in residences. The Pittsburgh district is catching up with an excess of public works, but building comparatively little residential work. The Central West is close to the average in all its activities. Southeastern States are building public works and industrial buildings and slighting their dwellings. The Northwest shows less than the average in commercial and industrial work, but is crowding New England in her educational building and exceeding all sections in social and recreational building.



Rochester, N. Y., will soon have a new Masonic Temple designed by Osgood & Osgood



Columbus, Ohio, is just completing this American Insurance Union Building. C. Howard Crane, Architect



The Vanderbilt twins on Fifth Avenue, the farther one of which is being demolished



Chicago is to add to its various marts the Mercantile Exchange. Alfred S. Alschuler, Architect



Another Fifth Avenue landmark that is coming down—the Senator Clark house



Chicago's State Bank Building is now under construction. Graham, Anderson, Probst & White, Architects

Architectural News

in Photographs



The University of Illinois, at Urbana, will soon have a new building to be devoted to Architecture. Charles A. Platt, Architect

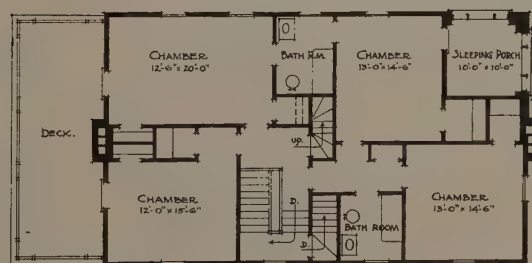
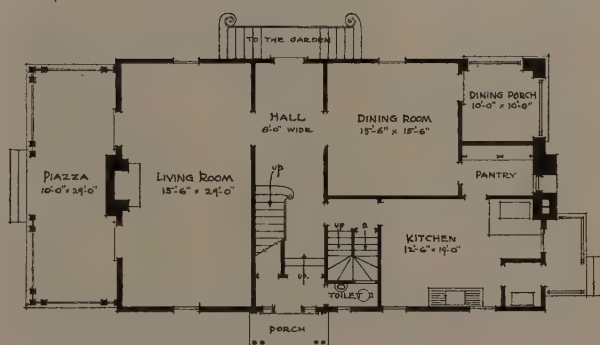


San Francisco is enjoying its new museum in Lincoln Park, overlooking the Golden Gate—the California Palace of the Legion of Honor. George A. Applegarth, Architect



A HOUSE IN SCARSDALE, N. Y.

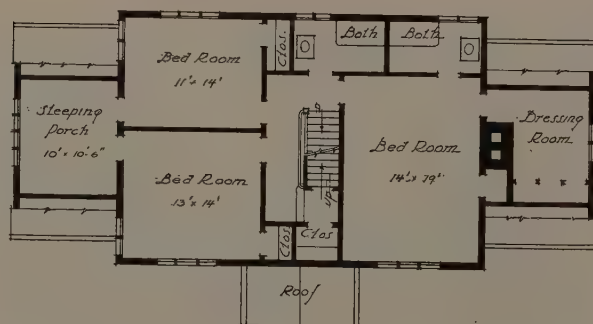
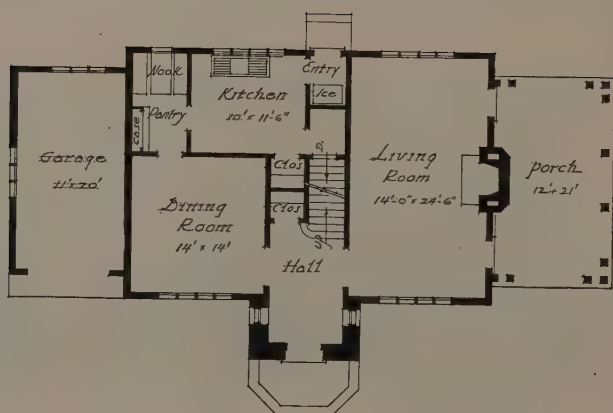
EUGENE J. LANG, ARCHITECT





HOUSE OF HENRY ECKHART,
SCARSDALE, N. Y.

EUGENE J. LANG, ARCHITECT





HOUSE OF ARTHUR BONIFACE, SCARSDALE, N. Y.

EUGENE J. LANG, ARCHITECT



HOUSE OF ARTHUR BONIFACE, SCARSDALE, N. Y.

EUGENE J. LANG, ARCHITECT



HOUSE OF R. C. GRAHAM, BRONXVILLE, N. Y.

LEWIS BOWMAN, ARCHITECT



HOUSE OF R. C. GRAHAM, BRONXVILLE, N. Y.

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LEWIS BOWMAN, ARCHITECT

A SYMPOSIUM ON COMPETITIONS

Thoughts pro and con from members of the profession

Small competitions discrediting

The subject of competition is such a large one that it is difficult to express an opinion in a few words.

It is not my custom to enter into any competition; however, I believe that it is desirable to hold competitions with proper regulation for buildings of a public and monumental character, and I believe that such competitions, properly conducted, do lead to better architecture. I believe it is the small competitions, improperly conducted, which tend to discredit the practice.

ALFRED S. ALSCHULER, Chicago.

"I have advocated three separate juries"

Just as the chief proponents of Volstead seem to be those who never took any themselves, so most of the active critics of competitions seem to be those who never go in them. Now I claim to speak from experience, of the latter of course. I've gone in a great many, and I've been on a great many juries; I've been a member of a great many committees on competitions and have written some programmes myself, and I have probably lost more big competitions than any other architect, and yet I'd go in another to-morrow if it looked good. To be sure there are drawbacks; the professional adviser ought to be of wide experience in the kind of work for which the competition is held, and of wide experience in competition work, and he ought to be so well paid that he could afford to give a great deal of his time to the programme. Unfortunately he often isn't and doesn't. And again, the award of the jury is a matter of opinion and not of fact. An example in arithmetic is either right or else it's wrong; there is no question about it; but three different juries could judge the same project and render three different awards, and they might each be right. It's a question of opinion and taste. I have advocated many times the employment of three separate juries rendering separate judgments on different days. If they all agree, which they probably won't, the thing would be definitely settled. Failing that, they could meet and thresh it out. In that way their ultimate decision would approximate the ultimate decision of the man in the street, which is generally right.

As to whether the building resulting from competition is better or worse than it would be in case of direct selection, the Lord knows. It's a question of the man. Mr. McKim, for example, would have done a much better thing under direct employment than in a competition. Perhaps most of us would, particularly because as a general rule the successful architect does not voluntarily make, or is not allowed by the commission to make, any except minor changes in the premiated scheme. Most competition programmes carry a statement which says that the competition is for the selection of an architect and not a scheme, and yet it in-

variably works out that they get both. At the same time I think it is generally true that a committee with political proclivities would get a better architect and a better building as the result of a competition than they would by direct selection.

As for the economic waste, there is no doubt that it costs money to go into competitions, and that this money is lost by all except the winner. On the other hand, there is no obligation for any one to go into a competition if he doesn't want to. If an invited competitor decides that the expense is justified by the possibility of obtaining the commission, there is no more economic waste in that than in the case of a bank which builds elaborately to attract new business, or of a merchant who advertises.

Now many of those who have taken up this question in quite a serious way seem to think that competitions could, and should, be abolished completely. The fact is, they can't be. Practically all public work is decided by competition. It always has been and it always will be. The reasons are obvious. And this condition often applies to semi-public work quite properly. For these two classes I favor competition held under the wise restrictions of the Institute, and I think the competitors should be limited, as open competitions are too difficult to handle, and give too little protection to the interests of the owner. I see no reason for holding competitions for commercial or private work.

EGERTON SWARTWOUT, New York.

The completed work unlike the scheme submitted

I am against competitions for many reasons. I do not believe a clever drawing or presentation always means a good executed building. If the same amount of effort wasted in competitions was used in thoroughly canvassing the work of the architects being considered, it would show the one most adaptable to carry out the work in question.

If you compare executed buildings with competition drawings, you will find that invariably the completed work is not at all like the scheme submitted. If a careful study of the architects' qualifications is made in advance, the one selected can then proceed with the study to reach the proper solution.

I believe the best method that could be taken by a committee who are not sure of what they desire is to retain an architectural adviser, who in turn makes up a list of architects after he has studied the problem. They show the committee their work, analyzing their office methods and various other matters so important to the proper design in carrying out all important construction. The committee is then in a position to decide on the selection and thereby avoid future disappointments.

DWIGHT JAMES BAUM, New York.

ANNOUNCEMENTS

Edward Fournier Billie, formerly of New York and more recently of Anniston, Ala., and Tampa, Fla., announces that he is now associated with Lockwood & Poundstone, with offices in the Forsyth Building, Atlanta, Ga.

Marani & Paisley, architects, have entered into partnership with J. Irving Lawson, to practise under the firm name of Marani, Lawson & Paisley, with offices at 219 Bay Street, Toronto, 2, Canada.

F. W. Clarke, A.I.A., announces the opening of an office for the practice of architecture at 305 Masonic Temple, Mobile, Ala.

Alvin R. Moore has recently opened an office for the practice of architecture at 34 Centennial Building, Tallahassee, Fla., where he would be glad to receive manufacturers' samples and catalogues.

William Clifford, Jr., architect, has opened new offices at 293 Morris Avenue, Elizabeth, N. J.

Donald Omar Dunn, formerly of the firm of Walker & Weeks, architects, and Munroe Walker Copper, Jr., practising architect, announce that they have formed a partnership under the name of Dunn & Copper, architects, with offices at 4500 Euclid Avenue, Cleveland, Ohio.

New York University, Department of Fine Arts, Division of Architecture, announces its removal to the new mid-town centre, 9-11 East 37th Street, New York City, on February 1, 1927. Evening and Saturday afternoon courses are given, preparatory to examinations for the diploma in architecture offered by New York University and the Beaux-Arts Institute of Design (collaborating).

Rolland C. Buckley, architect, announces the opening of an office for the practice of architecture, having withdrawn from the firm of Talley, Buckley, Talley, architects, and would be pleased to receive manufacturers' catalogues and samples. Address P. O. Box 1876, Lakeland, Florida.

The Walter L. Hopkins Fontainebleau Scholarship

A SCHOLARSHIP of the value of \$500, offered by Mr. Alfred Hopkins in memory of his brother, Walter L. Hopkins, will be awarded to the Class "A" student in the Department of Architecture, Beaux-Arts Institute of Design, who obtains the highest num-

ber of values in the five first Class "A" Projet and Esquisse-Esquisse competitions of the current school-year, 1926-1927.

The scholarship is open to all architectural draftsmen who have not been abroad before, who are regularly employed in architects' offices, and who have been so employed for a period of at least two years previous to the date of award, on May 19, 1927. It is the intention of the scholarship to help only those draftsmen who have come up through the architects' offices, who have not had the advantage of study or travel outside of the United States, and the ruling on these points will be strict. No one who has regularly gone to a day architectural school for a period of over one year is eligible.

Students desiring to compete for this scholarship must signify their intention by writing to the Institute before May 19, 1927, so that their values may be calculated from the Institute records.

Circulars giving full details may be secured from Beaux-Arts Institute of Design, 126 East 75th Street, New York City.

The Princeton Architectural Prizes

TWO competitive prizes of eight hundred dollars each, in the School of Architecture, Princeton University, are announced for the year 1927-1928. The prizes will be awarded to the winners of a competition in design, to be held from 9 A. M., May 20, 1927, to 9 A. M., May 31, 1927.

The purpose of these prizes is to place at the disposal of experienced draftsmen of unusual ability, who desire to complete their professional training by contact with the academic side of architecture, the advantages found in the School of Architecture, the Department of Art and Archaeology, and the Graduate School of Princeton University. The winners are exempt from tuition fees.

The candidates shall be unmarried male citizens, not less than twenty-one nor more than thirty years of age on September 1, 1927, and shall have been employed as draftsmen in architects' offices for not less than three years.

Applications to compete for the prizes must be filed on or before April 15, 1927. For application blanks, address the secretary, School of Architecture, Princeton University, Princeton, N. J.

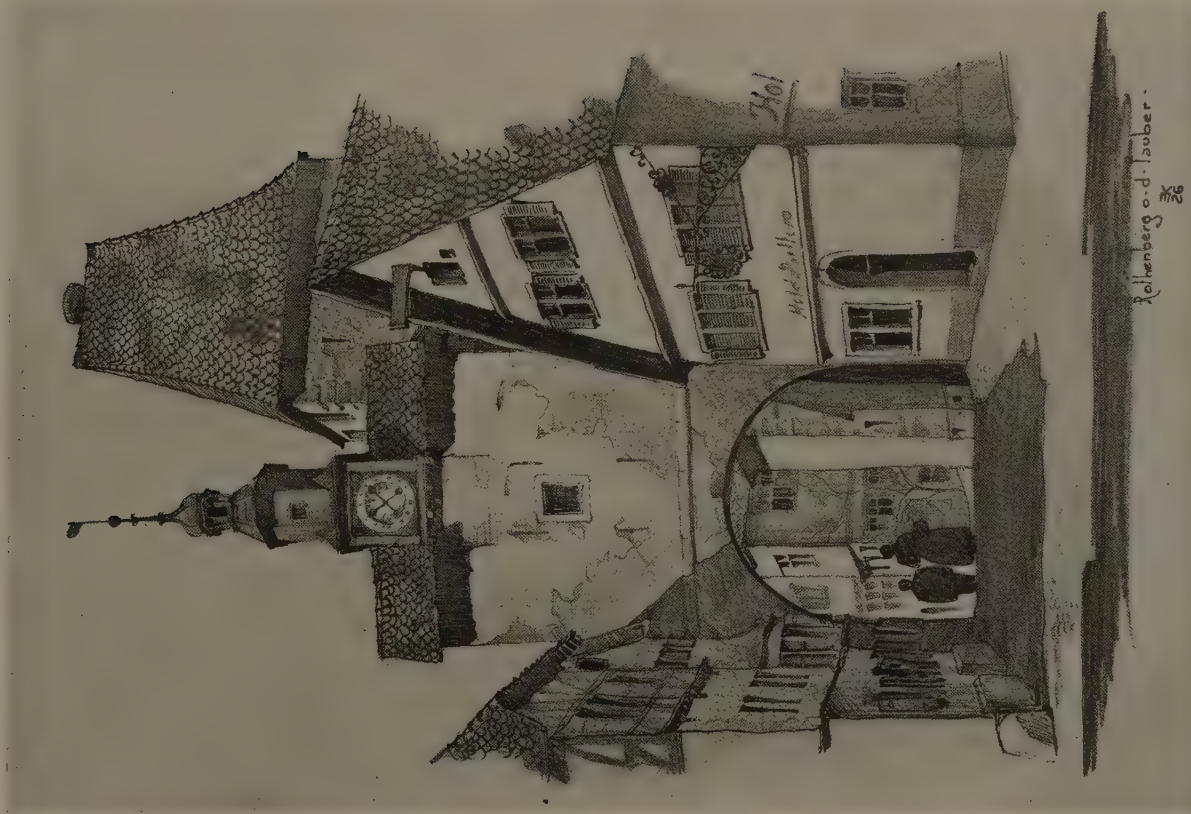
BOOK REVIEW

OLD ENGLISH HOUSES. By J. ALFRED GOTCH, M.A., F. S. A., Hon. Corr. Member A. I. A. 216 pages, 5½ by 8½ inches. Forty-eight illustrations from photographs and 7 plans. Printed in England. New York: 1926: E. P. Dutton & Company. \$7.

The evolution of the modern English home, showing how it evolved. First, the castle, or Mediæval house; second, the

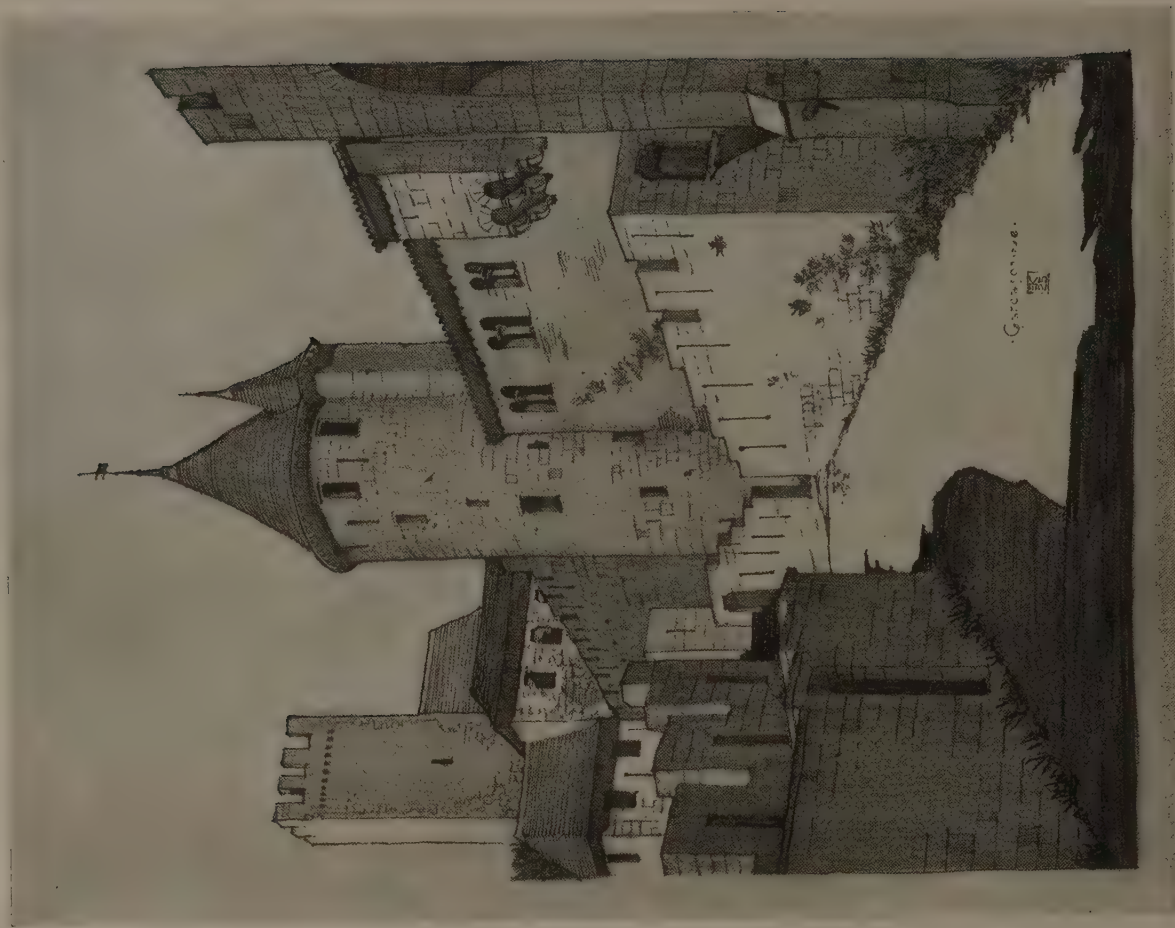
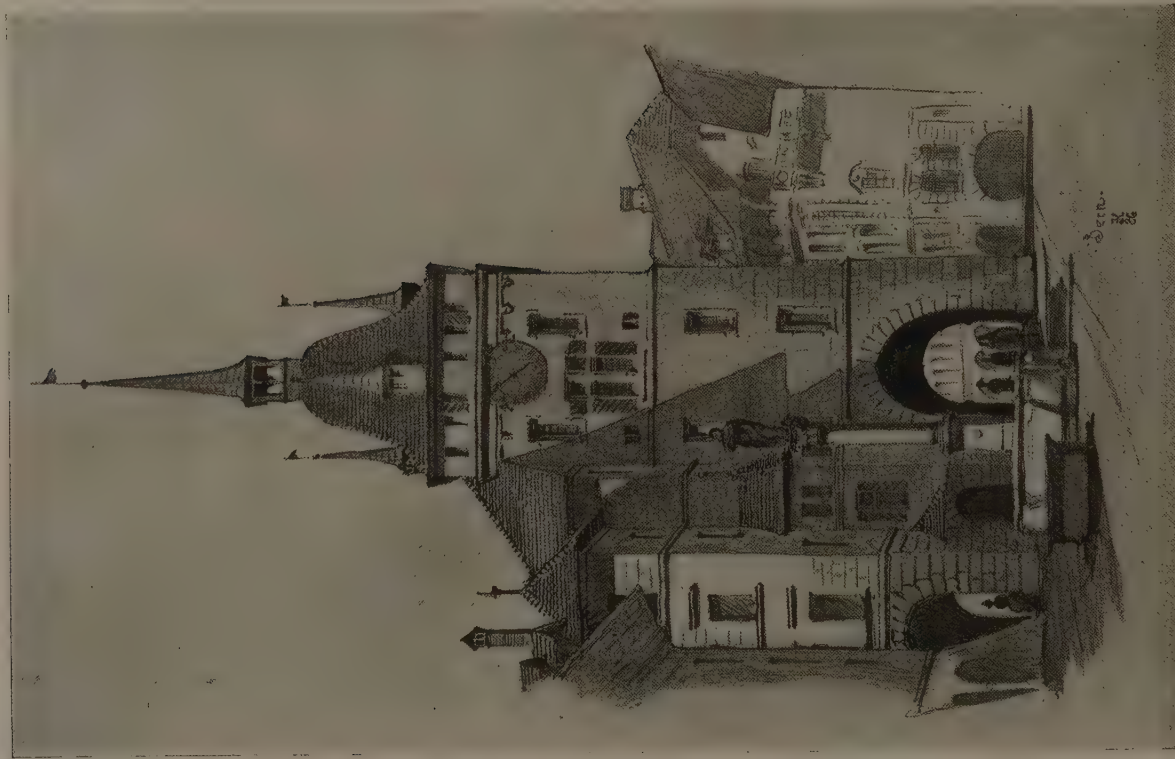
Tudor house; third, the Elizabethan house; fourth, the Carolean house; fifth, the Queen Anne house; sixth, the Early Georgian house; seventh, the Small house; eighth, the Late Georgian or modern house.

In addition to giving a history of the development of the architecture, the author embellishes his subject with a short history of the various periods, showing how the architecture changed with the changing habits of the people.

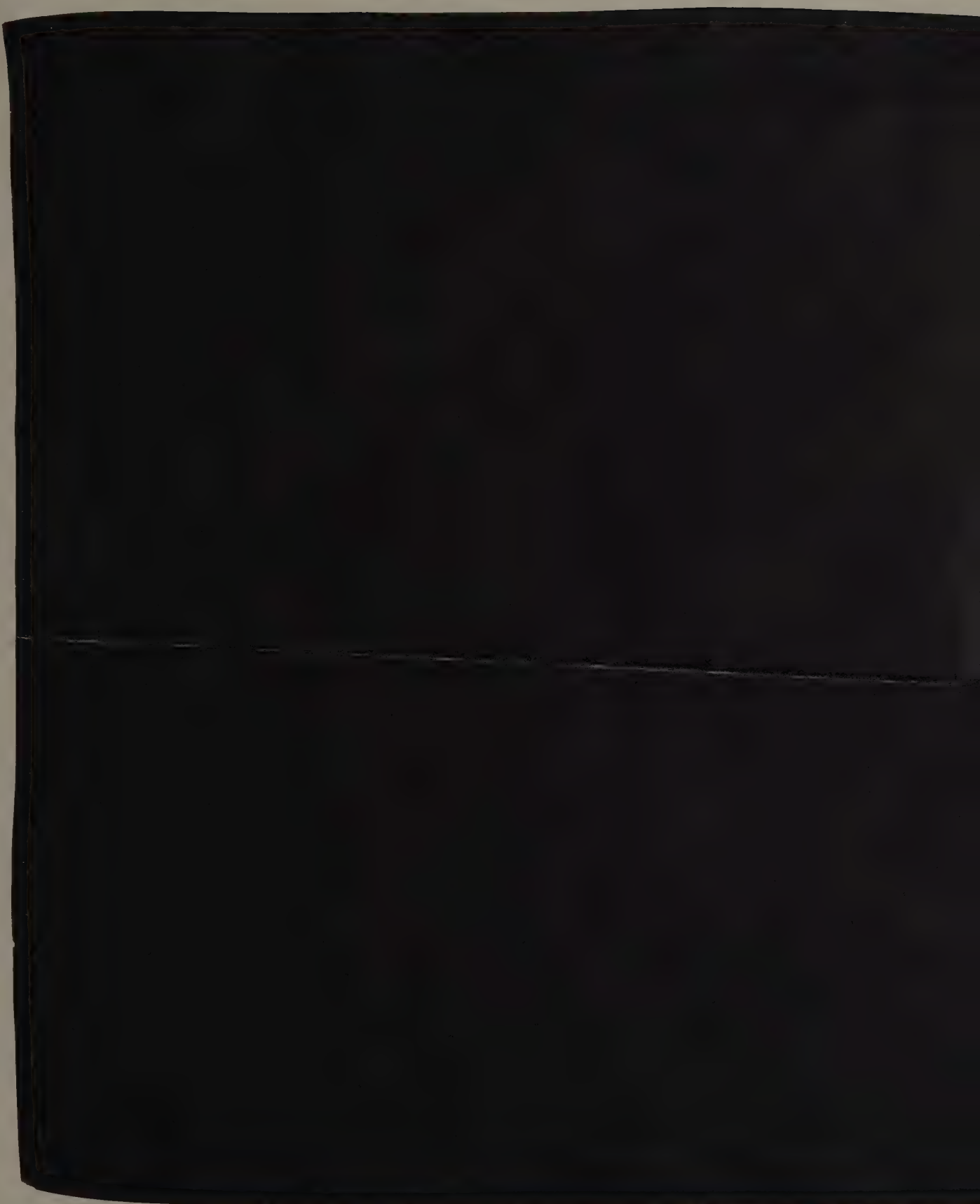


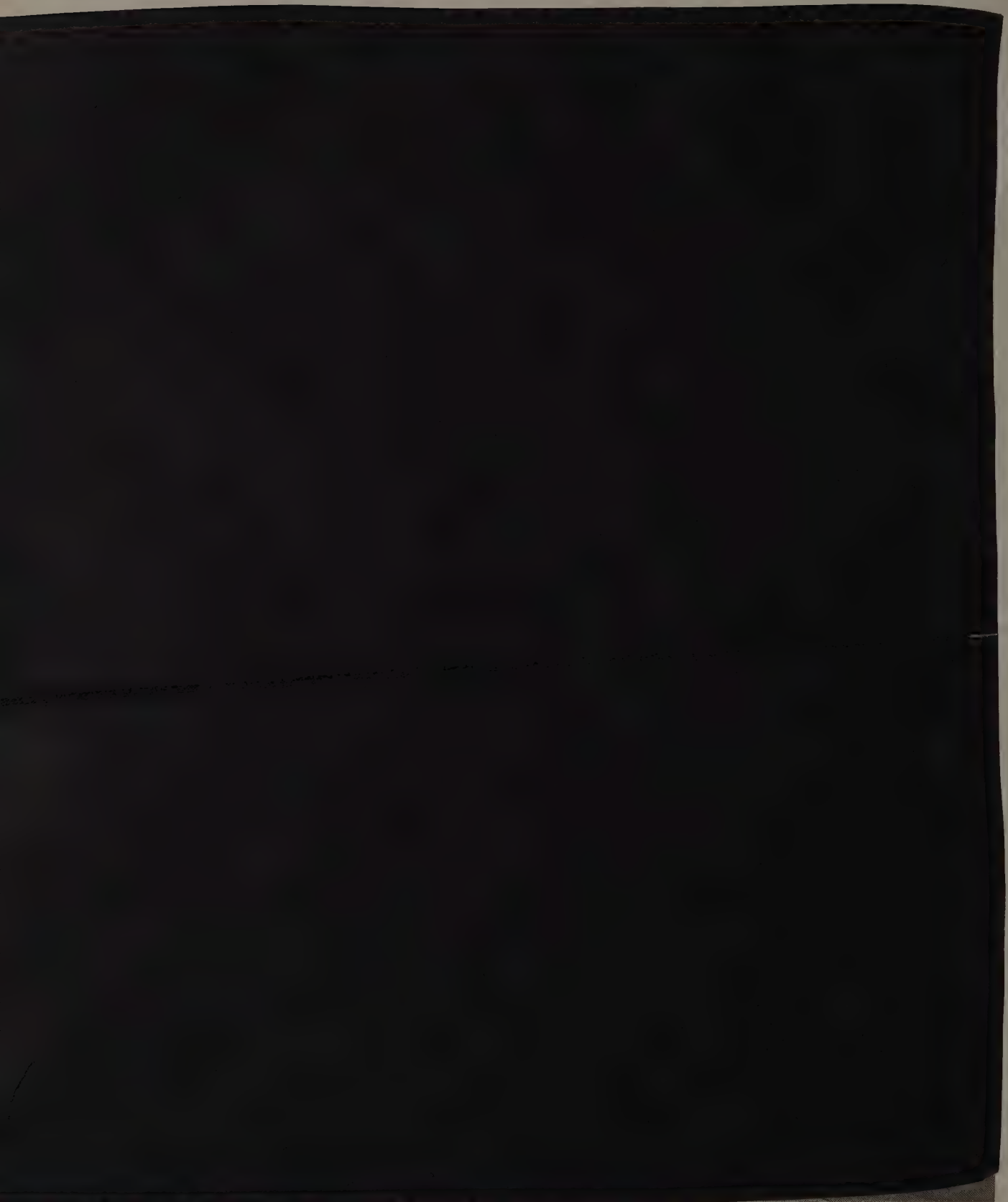
PENCIL SKETCHES (reproduced approximately same size) BY E. F. KENNEDY, ROTCH SCHOLAR, 1924





PENCIL SKETCHES (reproduced approximately same size) BY E. F. KENNEDY, Rotch Scholar, 1924





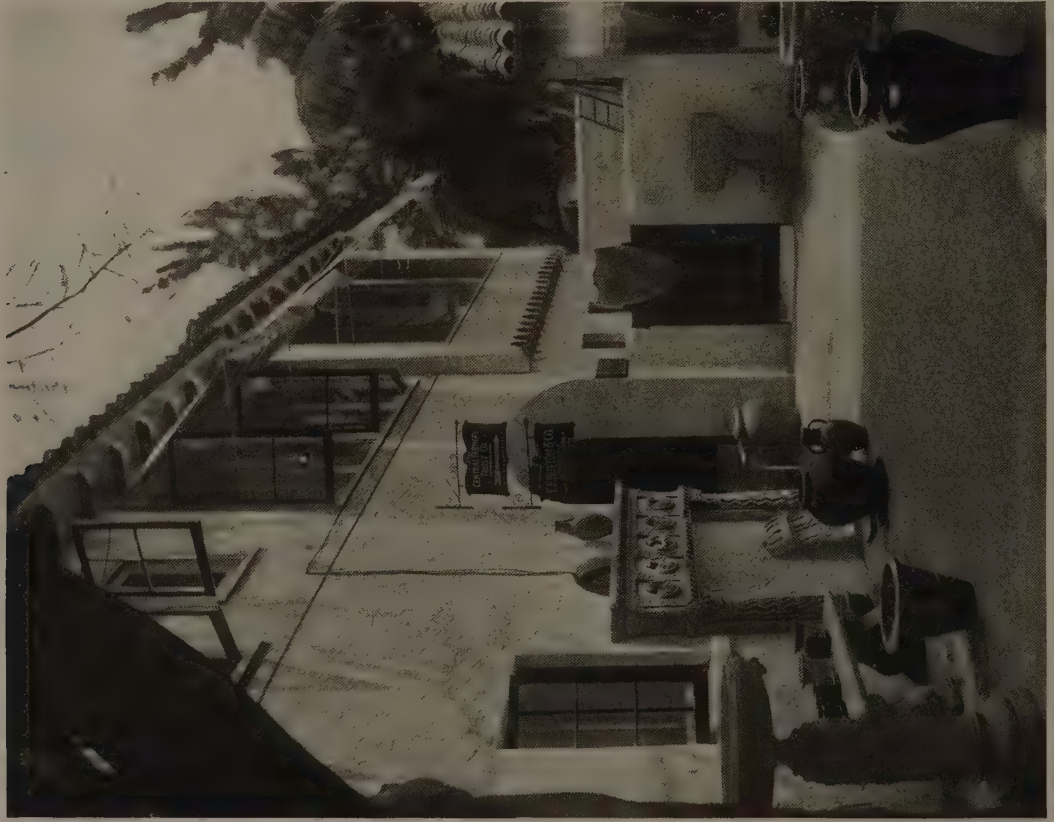
VIA PARIGI, PALM BEACH, FLA.

ADDISON MIZNER, ARCHITECT



VIA PARIGI, PALM BEACH, FLA.

ADDISON MIZNER, ARCHITECT



A SHOP IN VIA MIZNER, PALM BEACH, FLA.



ADDISON MIZNER, ARCHITECT

*West Pediment, Philadelphia
Art Museum, Philadelphia, Pa.*



*C. Paul Jennewein, Sculptor
Leon V. Solon, Folychromist
C. L. Borie, Horace Trambauer, and
Clarence Zantzinger, Associated Architects*

In the Architectural and Allied Arts Exposition



*Decoration for the Union
League Club, Chicago.
E. H. Blashfield, Painter*

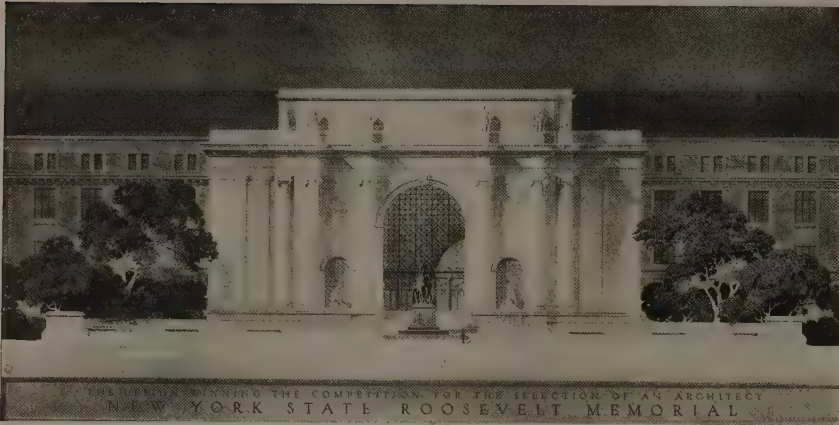
THE Exposition opens its doors this year while this issue of ARCHITECTURE is being printed. Instead of a critical review, therefore, it has seemed best to offer here what must be, for us, a pre-view, through the keyhole. Through the courtesy of Hamilton Wright, handling the publicity, we have had access to all the material illustrated in the catalogue. Exhibits that have come in at the last moment before opening we have missed, but here at least are some of the most interesting things to be seen at the Grand Central Palace, New York, Feb. 21st to Mar. 5th.



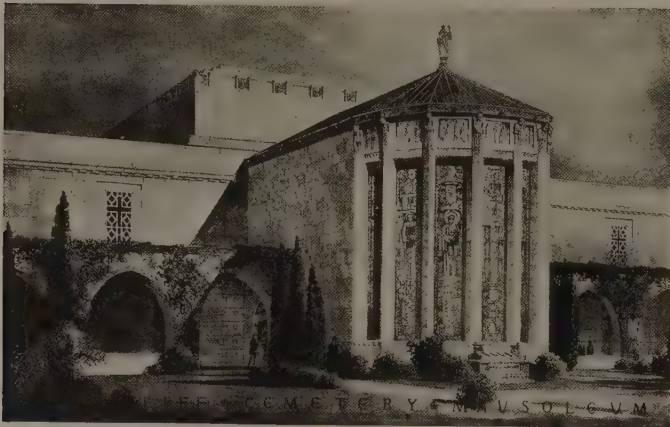
*Mausoleum gates,
Woodlawn, N. Y.
Samuel Yellin, Metal Worker*



*Los Angeles Public Library, Los Angeles, Calif. Bertram Grosvenor Goodhue, Architect;
Carleton M. Winslow, Associate Architect*



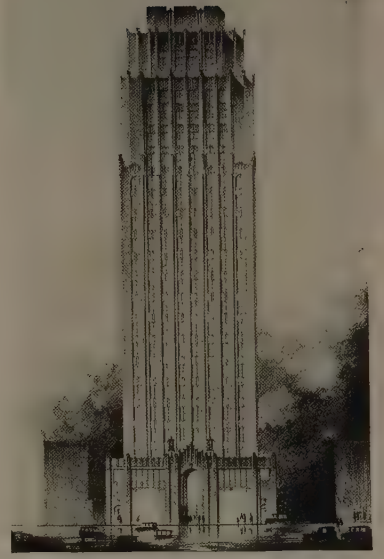
Winning design, competition for selection of an architect, N. Y. State Roosevelt Memorial. Office of John Russell Pope, Architect



Chapel, Ferncliff Cemetery Mausoleum, Hartsdale, N. Y. Arnold W. Brunner Associates, Architects



Hensel Auditorium, F. and M. College, Lancaster, Pa. Day & Klauder, Architects



Office building, Penna. Power & Light Co., Allentown, Pa. Helmle & Corbett, Architects



Stable, Moor's End, Nantucket, Mass. Fiske Kimball, Architect



Model of proposed Roosevelt Memorial, Washington, D. C. Office of John Russell Pope, Architect



General Motors Building (addition to three existing stories), New York City. Shreve & Lamb, Architects



Baltimore Art Museum, Baltimore, Md. Office of John Russell Pope, Architect. Rendering by O. R. Eggers



House of Karl Keffer, Scarsdale, N. Y. Frank J. Forster, Architect



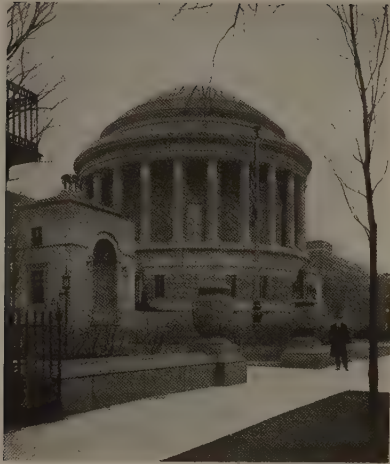
Church of the Heavenly Rest, Chapel of the Beloved Disciple, New York City. Mayers, Murray & Phillip, Architects



Formal garden on the J. P. Jefferson Estate, Montecito, Calif. Paul G. Thiene, Landscape-Architect



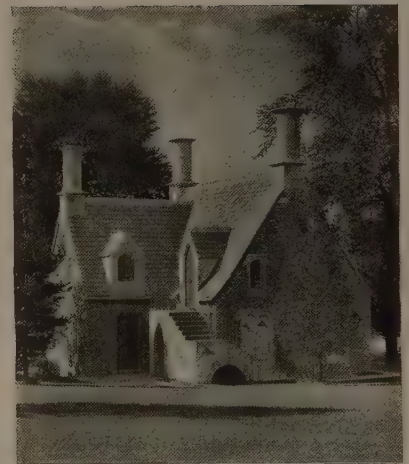
Ovington's-Tobey Building, Chicago, Ill. Holabird & Roche, Architects



Elks National Memorial Headquarters Building, Chicago, Ill. Egerton Swartwout, Architect



Sea-urchin from fountain, Capitol grounds, Jefferson City, Mo. A. A. Weinman, Sculptor



Gatekeeper's lodge, Nicholas F. Brady Estate, Roslyn, N. Y. J. V. Rippin, Designer



Main corridor, Barclay-Vesey Telephone Building, New York. McKenzie, Voorhees & Gmelin, Architects



MacDonough Memorial, Plattsburg, N. Y. Office of John Russell Pope, Architect



Detail, Barclay-Vesey Telephone Building. McKenzie, Voorhees & Gmelin, Architects

Apartment-house at Scarsdale, N. Y. Electus D. Litchfield, Architect



Nebraska State Capitol, Lincoln, Neb. Bertram Grosvenor Goodhue, Architect; Bertram Grosvenor Goodhue Associates, Arch's



Influence of the Carpenters' Handbooks in the Early Architecture of Ohio

By Thomas E. O'Donnell, A. I. A.

Assistant Professor of Architecture, University of Illinois

FROM the time of the earliest settlement in Ohio, at Marietta, in 1787 by New Englanders, on down through the twenties and thirties to about 1840, the carpenters and carpenter-architects were important factors in shaping the character of the early architecture of that State. Although there were a few architects in Ohio as early as 1830, they were concerned mainly with a few of the larger buildings in the larger towns, while the great bulk of building was left to the carpenter-architect and the plain carpenter or "mechanick."

The earliest carpenters to work in the Ohio country came in with the settlers from the New England States, and were, in many cases, masters at the trade, and of course skilled in the New England method of building. For a time these men could and did instruct most of the next generation of native Ohio carpenters and builders in the best methods of construction.

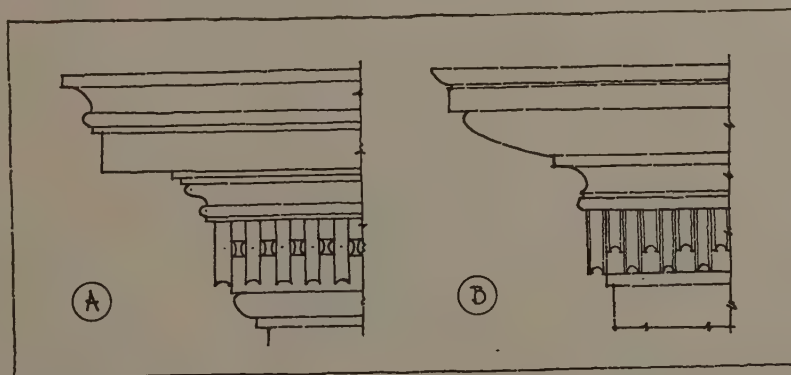
With the rapid settlement of the State, the great increase in building, and the corresponding increase of the number of young mechanics employed, it is evident that some source of training was needed. So far as is known, there were, at this very early period, no guilds or other trade organizations of any kind through which the apprentice could obtain systematic training. There was probably some simple apprenticeship system in use, based upon that then in use in New England. The trades, however, were open to any one who could secure the work and execute it to the satisfaction of the owner, utility and good construction being the chief considerations.

In this rather free system it was but natural that the builders should attempt to acquire all the information they could from any available source. They became, by necessity, a group of self-taught tradesmen. A part of their knowledge, that part which had to do with construction, was gained through every-day experience while employed on actual construction work. But the owners, in most instances, also relied upon the builder or carpenter to plan or "de-

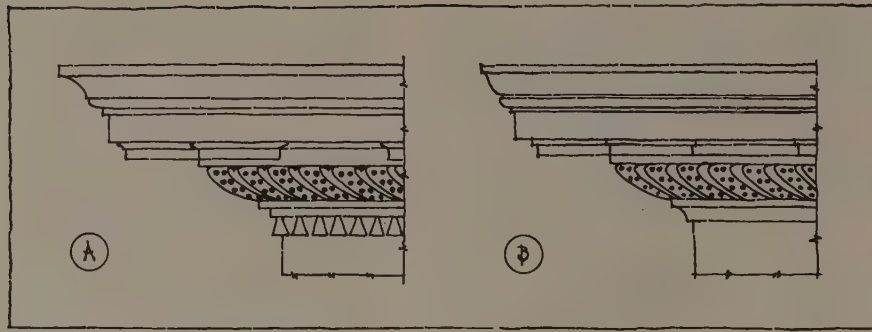
sign" the building which was to be constructed. This became a difficult but alluring problem for the builder, and if endowed with some natural artistic talents, he gradually developed into a Middle-West "carpenter-architect." These men, being without architectural training or the means of obtaining it, following the tendencies of the time, turned to the "suggested" designs and architectural details published in the various carpenters' handbooks of the time. These they studied diligently and then followed the designs to the letter and line in laying out their work. Such accuracy was considered meritorious, and the square, compass, and dividers were constantly at hand. This use of handbooks was practised by the earliest builders while the Post-Colonial designs were still in use, and when the Greek Revival vogue came in, about 1800, the custom became even more pronounced throughout Ohio. The very nature of the New Greek details made it imperative that the carpenter-architect should lay out his work with the greatest care and to follow faithfully the diagrams given in the handbooks.

There were a number of handbook writers in the Eastern States during this period, but of all these the most influential was Asher Benjamin, originally of the Connecticut Valley, later of Boston. Benjamin published his first book in 1805, and four others at intervals on down to 1833. Many editions were published, some as late as 1851. These dates, from 1800 to 1850, parallel the most active period of the early architectural development in Ohio. His books were "the latest things" in architectural handbooks during the period, and were no doubt eagerly sought and used in Ohio. There were, during this period, no illustrated architectural journals in America; in fact, few of any kind that would assist

either the builders or owners in a new country. In the Eastern States the more prominent architects perhaps possessed a set of Stuart and Revett's "Antiquities" and other English publications on classical and Greek architecture, or at least they could be consulted in some of the larger libraries, but these monu-



Comparative sketches: (A) Cornice design from Plate 27, Vol. I, of Asher Benjamin's Handbooks; and (B) Cornice design as executed on the Coe house, near North Olmsted, Ohio



Sketches showing the influence of the *Asher Benjamin Handbooks*: (A) Cornice design from Vol. II, Plate 12; and (B) Cornice design as executed on the Beebe house, East Broad Street, Elyria, Ohio

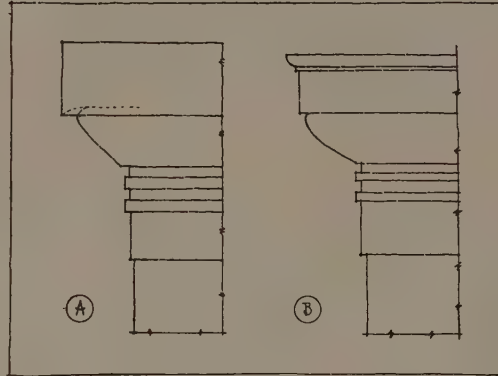
mental treatises were of no use to the practical carpenter or builder.

Judged by present-day standards of design and of architectural book-writing, Asher Benjamin's books displayed designs that were simple, almost to the point of being primitive and even crude in some instances. But it should be remembered that Benjamin was a pioneer writer and that he was reducing standard classical works to simple forms and language that the practical carpenter could understand and use in his every-day work. It may be a debatable question as to whether Benjamin assisted greatly in improving our early American rural types, but it is quite conceivable that it might have been far worse had it not been for the use made of his handbooks. Benjamin's books found their way into the remotest corners of the country, and many are known to have been in use in Ohio by carpenters of the day who were called upon to design as well as to construct.

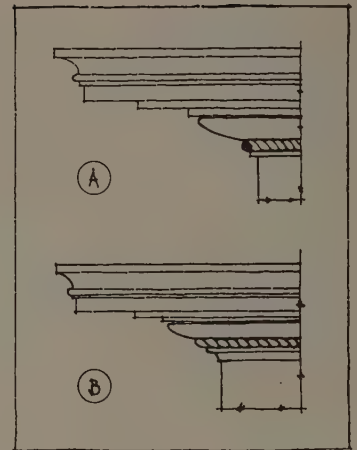
John Ames, an early carpenter in northern Ohio, in the Connecticut Western Reserve, came from Albany, N. Y. He is said to have built some twenty churches in Ohio, and many houses. In 1835 he built the main portico of the Coe house, on Coe Ridge near North Olmsted, in the doorway of which there is to be seen the use of mouldings and other details which were inspired by the Benjamin handbooks, of which he had copies.

In the Beebe house, on East Broad Street, in Elyria, are to be seen cornice details, typical of the period, when "gouged and bored" mouldings and mantels were being used, and which match the Post-Colonial details shown in Benjamin's early books. Many mantels in the early houses of Ohio, such as that shown here from a house in Worthington, illustrate how the builders drew their inspiration from these handbooks.

Benjamin's two last books were largely of Greek Revival motives and designs. Many of the illustrations were taken almost directly from Stuart and Revett's



Pilaster sketches: (A) After Asher Benjamin, Vol. V, Plate 10. (B) Pilaster detail from the Cunningham house, Chillicothe, Ohio



Comparative sketches: (A) After Asher Benjamin, Vol. II, Plate 13; and (B) Detail of mantel-shelf from the Snow house, Worthington, Ohio

"Antiquities of Athens," and other plates were adaptations and modifications of Greek motives to modern American work in general and to the carpenter's need in particular. Benjamin seems to have been quite adept at making simplified designs that could be "worked out" by the practical carpenter. Pilaster capitals are a good example of his ability in this. The accompanying illustration will show how, from the measured drawings by Stuart and Revett, he was able to devise a simple workable "Doric Pilaster"; he did an equally effective "Ionic Pilaster." The pilaster was one of the most prevalent motives in the Greek Revival period in Ohio. They were used on both frame and brick structures, and on all types, from the pretentious public buildings on down to the humblest cottage. They were used on exteriors and interiors, and about windows, doors, and as decorative features wherever it was desired to break up wall areas.

The pilaster treatment of openings, especially around doorways, was one of the most common features. A great variety of designs and motives were in use. Whether they originated with Benjamin is doubtful, but because of the fact that he included numerous designs in his books, he is responsible for their widespread usage. Numerous examples are to be found on buildings of all kinds scattered all over Ohio. A study of the accompanying illustrations will show how a few at least were inspired from his books, especially his fifth book of the series, "The Practice of Architecture."

In this last volume Benjamin made the most of the Greek Orders of architecture. But, as was his habit, he modified some and in one case at least set out to "create" a Doric Order, by combining several parts of dif-

ferent orders, and simplifying the whole thing so that it would be a practicable type to construct in wood. It can be said, to Benjamin's credit, that he recognized the fact that an order built of wood could and should be more slender than if built of stone, and he modified his proportions accordingly. The simple lines of his Doric entablature are quite applicable to wooden construction, and resemble the Ionic entablature except that the dentils are omitted.

In the case of the Ionic Order he did not attempt many changes, but instead selected from Stuart and Revett what were the simplest of the Ionic Orders, and these he presented in very simple line-drawings which the carpenter could readily follow in laying out his work. Perhaps the most frequently used was an adaptation of the Ionic Order from the little Temple on the Illissus.

signs for larger features such as doorways, and even suggested designs for entire buildings, from the simplest domestic types to large public buildings. Many of these seem to have been executed in various parts of the country. In these larger designs, however, changes were more likely to have been made from the original than in the case of smaller portions. Entrance features and doorways were given considerable space in his books. Typical examples of Ohio doorways which show traces of Benjamin influence may be seen in the Ebenezer Andrews house, built about 1835, in Milan, and in the doorway of an old house at 145 Buckeye Street, Wooster. The pilaster treatment on these doorways is characteristic of the period, and the ornamental features of the pilasters, which are obtained by "planted-on" devices, are typical of the Greek Revival period. These orna-

mental pilasters are found not only on doorways but also as wall-spacing motives and corner pilasters. Another excellent example of a doorway inspired by one of Benjamin's designs is that of the Rice-Langworthy house at Litchfield, which is shown by the accompanying comparative photographs. The builder evidently worked with the book before him, for the doorway seems to be an exact copy. The original shows a carved panel at the top, while the carpenter, in this case, apparently was not enough of a carver to execute it and used a simple raised panel instead.

These examples are typical of the many to be found in every part of Ohio, and they indicate to what extent this pioneer architectural book-writer influenced the builders of his time, even far afield.



Above, a design shown by Benjamin in Vol. V, Plate 29, and, above at right, the application of this detail to the doorway of the Andrews house, Milan, Ohio



The favorite Corinthian Order seems to have been that from Stuart and Revett's drawings of the Tower of the Winds. This was selected no doubt because of its simplicity and the small amount of carving necessary to reproduce all the necessary details of the capital.

In Benjamin's books are to be found not only architectural elements but de-



At extreme right, a design for a doorway as shown by Benjamin in Vol. V, Plate 28, and beside it a literal application of this design to the doorway of the Rice-Langworthy house, Litchfield, Ohio. (Photograph by Louis E. Sutliff)



Announcing ARCHITECTURE'S Competitions

HAVING been receiving and publishing, these last few months, opinions from architects as to the merits and demerits of competitions, we are so full of the subject that we are going to launch some competitions ourselves. We believe there will be no small feeling of relief on the part of our readers when we say that we are *not* going to ask competitors to design a house. Our feeling is that there are many designers who would gladly undertake a small problem—one that could be studied and drawn up in a rather short period—though they might begrudge the time needed for a more extensive problem.

As the Beaux-Arts system has so thoroughly demonstrated, there is nothing quite so effective in developing the ability to design, as repeated competitive effort.

ARCHITECTURE, therefore, feels that it can perform an additional service through setting up a series of minor problems for solution. The subjects chosen are such as occur or might occur in any architect's general practice. Three problems are announced herewith, and an additional one will be added each month, so that there will be three of them open at all times while the series continues.

The Jury of Awards: H. Van Buren Magonigle, President, New York Chapter, A. I. A. Edmund S. Campbell, Dean, Beaux-Arts Institute of Design. Henry H. Saylor, Editor of ARCHITECTURE.

Compensation to Competitors: ARCHITECTURE will pay to the winners of each competition, immediately after receiving the jury's judgment, the following:

For Design placed First...	\$150.00
" " " Second...	75.00
" " " Third...	30.00 in books*
" " " Fourth...	20.00 in books*
" " " Fifth...	10.00 in books*

* These to be chosen from the Art and Architectural Catalogue of Charles Scribner's Sons.

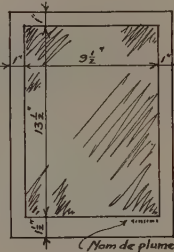
[In addition to the above awards, which are made for each one of the monthly competitions, ARCHITEC-

TURE will present three medals at the end of the twelfth competition, one of gold, one of silver, and one of bronze, to the three designs chosen from among the monthly winners which, in the opinion of the jury, show the greatest merit in design.

Eligibility: Architects and draftsmen are invited to enter one or all of these monthly competitions. It is *not* necessary that a competitor be a subscriber to ARCHITECTURE. A competitor may submit one or more designs in any of these competitions, but not more than one prize will be awarded to a competitor in each.

Requirements: One sheet (paper, not cardboard) only is required for the presentation of each design. It must be exactly of the size indicated in the sketch diagram herewith, the border margins left blank excepting for the nom de plume or other identifying device. The drawing may be in line or wash, or both, but if in wash it should be in monochrome, preferably in India ink. Indicate all scales graphically. To preserve the anonymity of drawings, each is to be signed with a nom de plume which is also written upon the outside of a blank white envelope containing the competitor's name and address. Drawings may be sent flat or rolled, and are to be addressed "ARCHITECTURE, Competition No. —, 597 Fifth Ave., New York, N. Y." The closing times given below are for receipt of entries at the office of ARCHITECTURE, rather than the closing by postmark date—this being necessary in order that judgments can be made and published in the following issue of the magazine. No questions regarding the competitions can be answered, in justice to all.

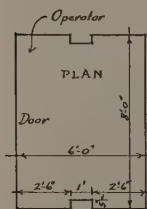
Drawings awarded prizes become the property of ARCHITECTURE for publication and for any other use at the publishers' discretion. Other drawings will be returned to the senders only if postage is included.



Competitions I, II and III

Competition I. Closing April 1, 1927, at noon.

Subject: An electric-light fixture, with two outlets, for the side wall of a living-room 8 feet 6 inches high, designed in the manner of Seventeenth-Century New England. Show front and side elevations at half size, and perspective.



scale, of entrance with indicator above. Show location

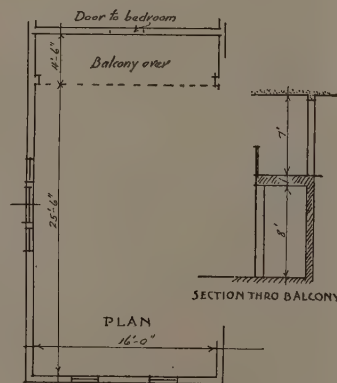
Competition II. Closing May 2, 1927, at noon.

Subject: An elevator car of wood with its typical-floor entrance-doors, in a commercial building designed on very free modernistic lines. Show plan at $\frac{3}{8}$ -inch scale with floor pattern; section at $\frac{3}{4}$ -inch scale through opening and car; also elevation, $\frac{3}{4}$ -inch

of guides and access door, also how ventilation is provided through an upper grille. Practical considerations will count.

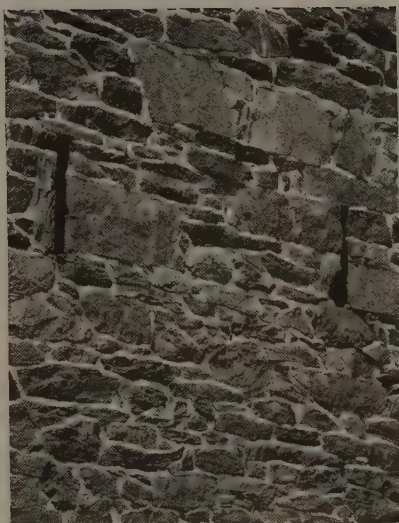
Competition III. Closing June 1, 1927, at noon.

Subject: A small stairway leading from a studio to the owner's sleeping quarters above (see diagram). The style is that of the informal minor Italian villas. Show plan and one elevation at $\frac{3}{8}$ -inch scale, and details. Thumbnail perspective may be included if desired.

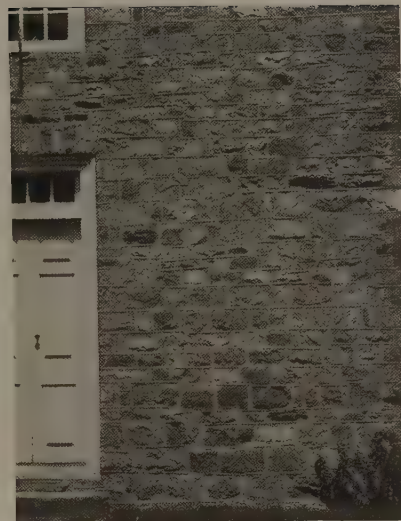




KEITH HOUSE,
DAVIS GROVE, PA.



OLD BARN, ROSE VALLEY, PA.



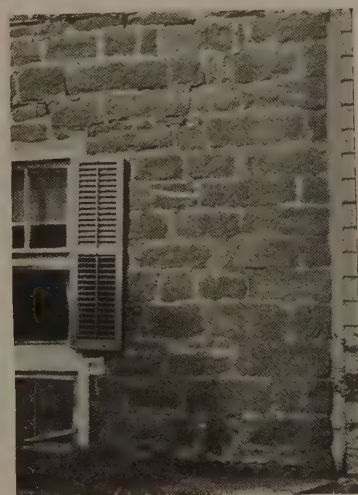
WASHINGTON'S HEADQUARTERS,
VALLEY FORGE



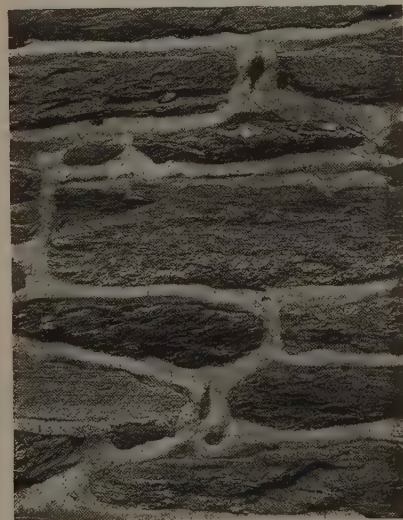
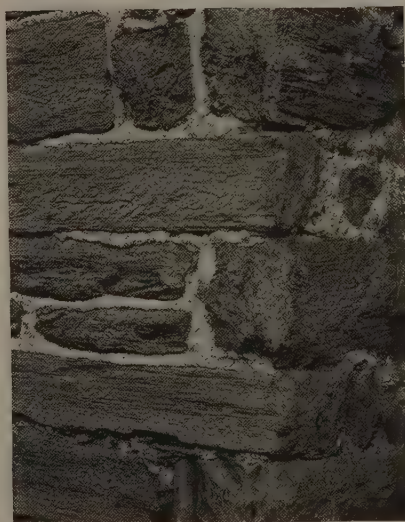
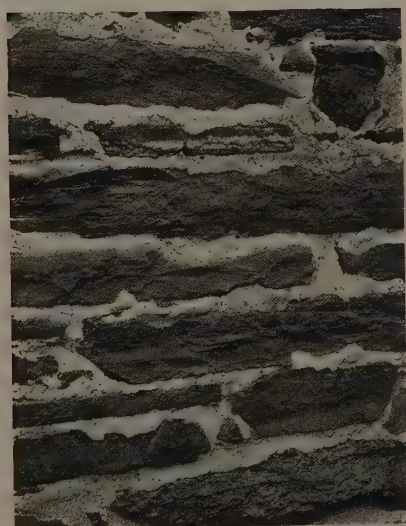
DUTCH SETTLERS,
NORTHERN NEW JERSEY

Textures in Stone-Masonry

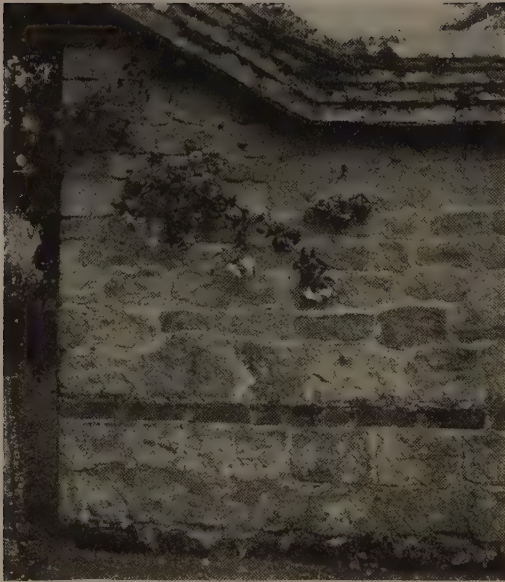
FIFTH IN A SERIES OF PORTFOLIOS.
OTHER SUBJECTS UPON WHICH MA-
TERIAL IS BEING COLLECTED ARE:
TEXTURES OF BRICK AND STUCCO,
FANLIGHTS, PALLADIAN WINDOWS,
BOOKSHELVES, ENGLISH CHIMNEYS,
ETC.



DUTCH SETTLERS,
NORTHERN NEW JERSEY



VARIETIES OF OLD STONE-MASONRY AT CHESTNUT HILL, PA.



GARDEN WALL, GODALMING, SURREY



EARLY WORK, WHITEMARSH, PA.



WESLEY SHERWOOD BESSELL



OLD BULL HOUSE, WARWICK, PA.



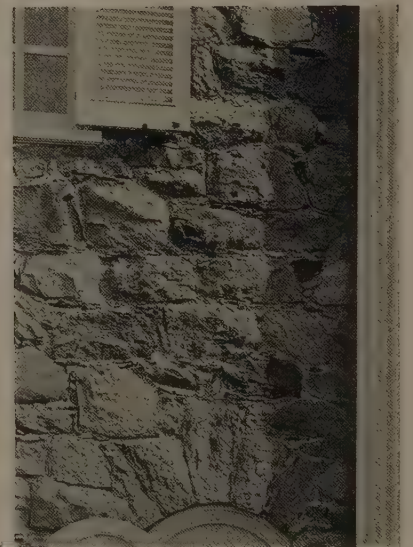
WHITBY HALL, PHILADELPHIA



HARRY ALLAN JACOBS



CHARLES H. HIGGINS



FREDERICK STERNER



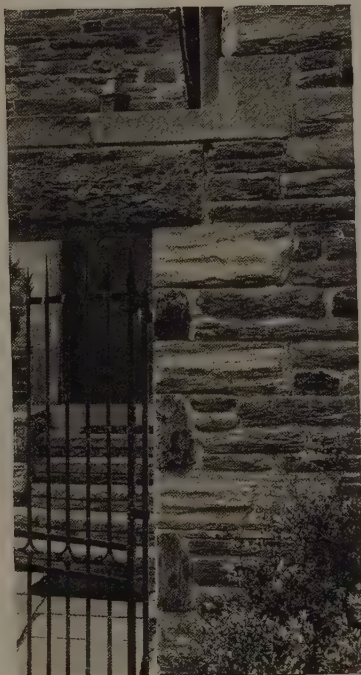
AT CHESTNUT HILL, PA.



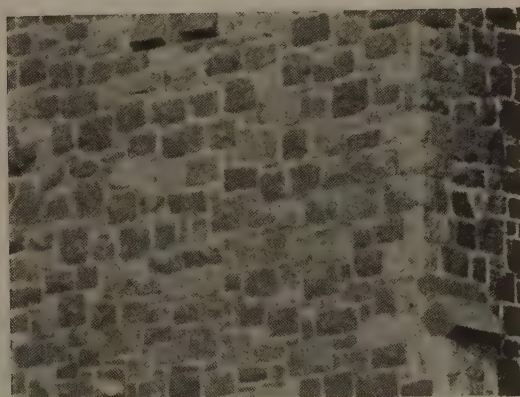
DUTCH SETTLERS, NORTHERN NEW JERSEY



OLD NORSE TOWER,
NEWPORT, R. I.



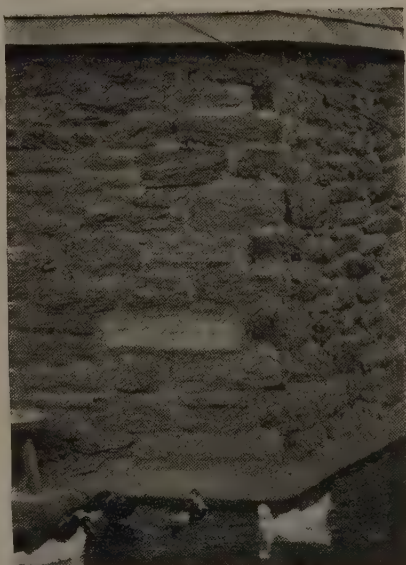
WALTER T. KARCHER AND
LIVINGSTON SMITH



GROSVENOR ATTERBURY



MELLOR, MEIGS & HOWE



MELLOR, MEIGS & HOWE



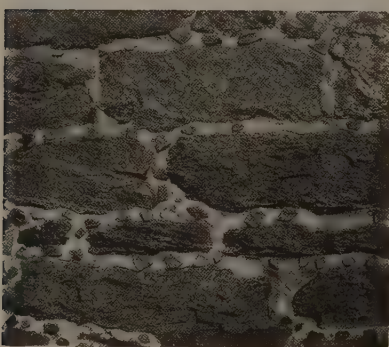
WALTER T. KARCHER AND
LIVINGSTON SMITH



JAMES GAMBLE ROGERS



WALLACE & WARNER



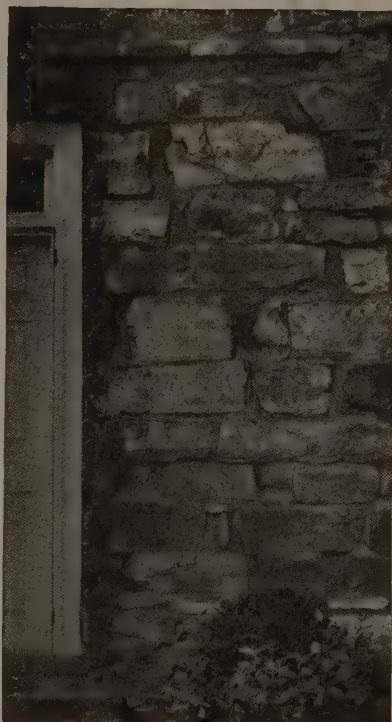
AT KINSESSING, PA.



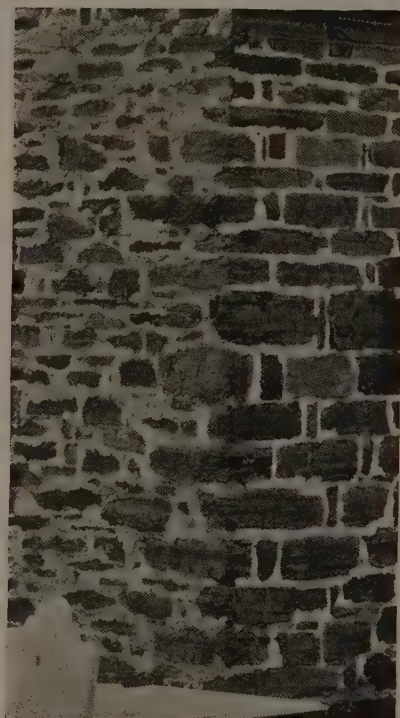
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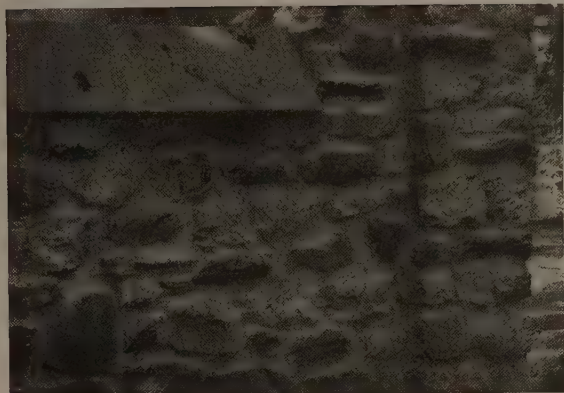
R. BROGNARD OKIE



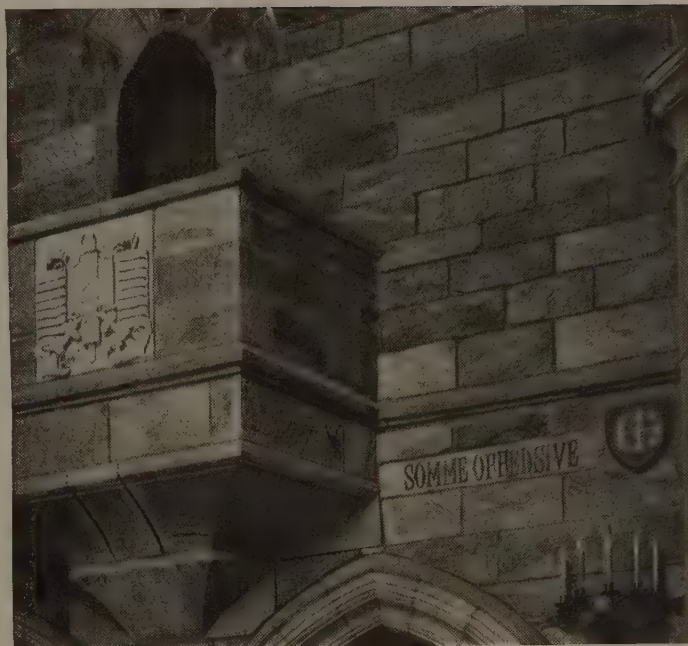
G. E. BRUMBAUGH



OLD CHURCH, NORRISTOWN, PA.



LEWIS BOWMAN



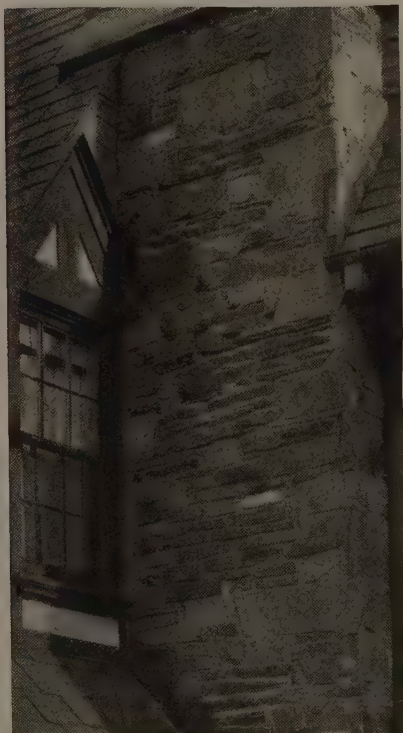
(INTERIOR) WALTER T. KARCHER AND LIVINGSTON SMITH



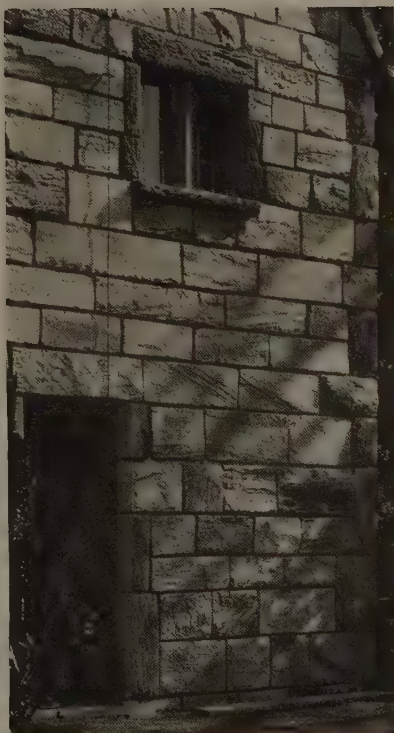
L. W. EISINGER



OLD BARN, CHESTNUT HILL, PA.



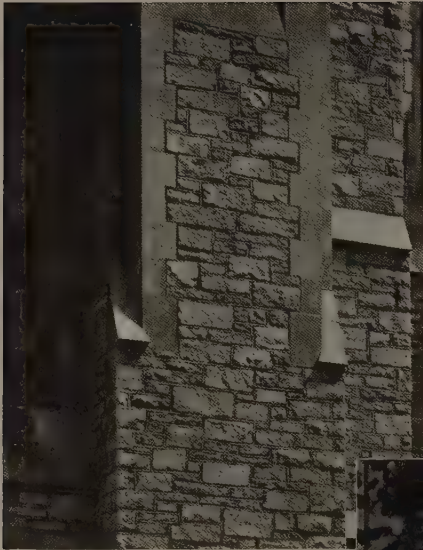
WALLACE & WARNER



WALTER T. KARCHER AND
LIVINGSTON SMITH



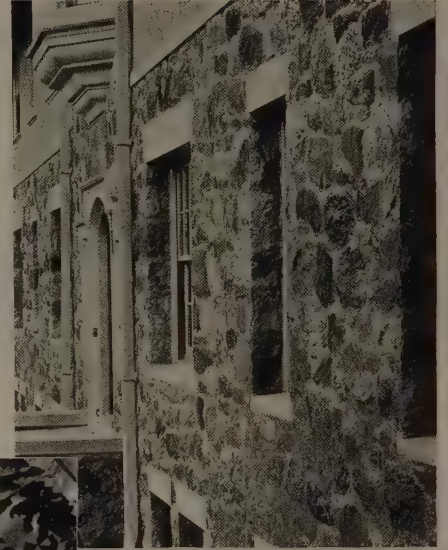
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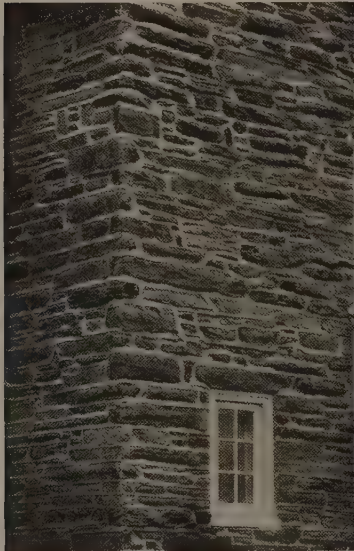
HENRY C. PELTON;
ALLEN & COLLENS



TILTON & GITHENS



HARRY ALLAN JACOBS



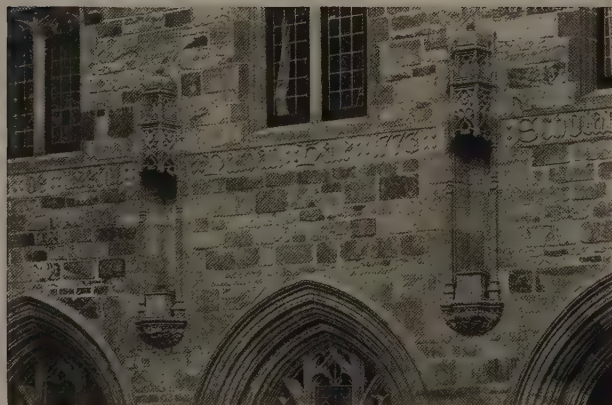
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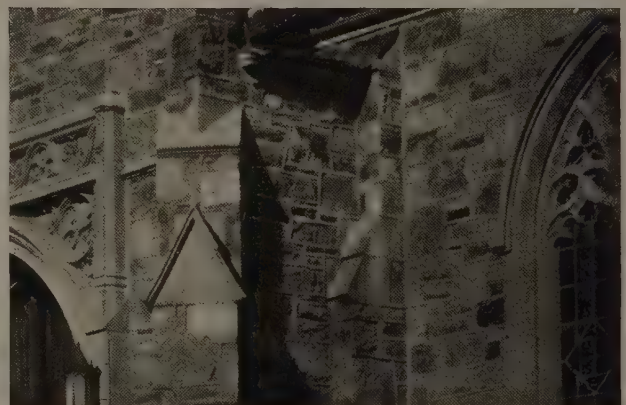
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GEORGE BISPHAM PAGE



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CONTACTS

DEVOTED TO A BETTER UNDERSTANDING OF THE BUSINESS SIDE
OF ARCHITECTURE AND ITS RELATION TO THE INDUSTRIES

Do Efficient Materials Produce the Best Design?

By LeRoy E. Kern, A. I. A.

Technical Secretary, Scientific Research Department of the American Institute of Architects

THE first fallacy concerning scientific research that arises is that such research necessarily enables the architect to select definitely the materials and the appliances that he wants to use in his general practice. Research seldom, if ever, tells the architect what is the best material or appliance for him to specify in *all* his practice. It *helps* him to select the proper material to use for one building. Every building is different, both in design and in materials. Materials generally are selected by an architect for specific buildings and not for buildings in general. Scientific research does not separate these products into good, bad, and indifferent classes. (We wish it could.) It goes only so far at present as to aid in the choice for a material for a particular and individual purpose.

The second fallacy lies in the fact that the most efficient material or appliance is not necessarily the proper one for an architect to use.

These two points are illustrated by concrete examples taken from two houses built from the same plans which were furnished by The Architects' Small House Bureau, controlled by the American Institute of Architects. Both Client A and Client B, as we will call them, desired a New England Colonial type of house. To meet the plan requirements, an almost square house was necessary. Since the New England Colonial house is low, the problem to the architect was to design a small square house so that it would look as

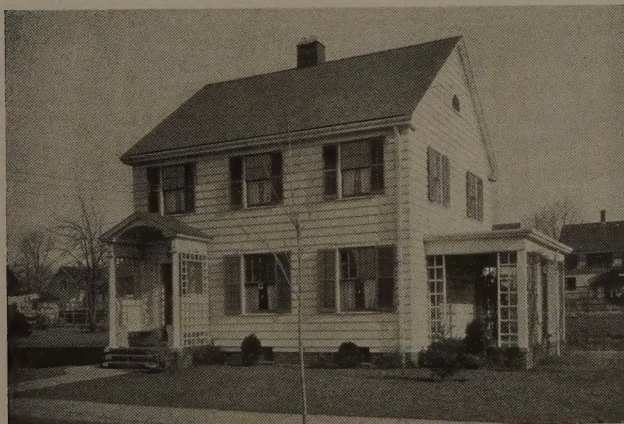
low and long as possible, and it was from this point of view that he selected many of the materials that were used.

As to how well he selected these materials and as to how intelligently he used them may be illustrated by the illustration of Client A's house, showing it as actually built, and in fairly strict conformity with the architect's drawings and specifications.

The architect for the second client, or Client B, built according to the same plans, and unintelligently applied the results of scientific research as follows:

In the first place, wide weather-boards may be more likely to check, shrink, and cup than narrow stock siding. Mitring wide weather-boards at corners may be difficult, and may not produce as tight a job as may be obtained by the use of corner boards. Therefore narrow weather-boarding and corner boards were used by Client B. It is desirable, according to so-called scientific research, that a basement be well lighted, and, therefore, it was better to raise the first floor a sufficient number of feet to obtain a well-lighted basement without use of areas. So the first floor of the house was raised. The higher a chimney reaches above the roof the more efficient the draft. In Client B's house the chimney was made higher than in Client A's, and presumably the draft was better.

Practical considerations also came into the picture. It is more difficult to wash a window cut up into small panes than it is to wash a sash composed of a single



"CLIENT A'S HOUSE"



"CLIENT B'S HOUSE"

Copyright The Architects' Small House Service Bureau of the U. S., Inc.

What happens to a set of working drawings when first, design and then mere efficiency is the consideration.

light. So for practical considerations all the sash were made single-light sash. Incidentally, this may have increased the cost.

How economical considerations came into play is also explained by the outside blinds. These are seldom, if ever, put into use and are therefore unnecessary, according to the strict efficiency expert. They can be omitted and a distinct saving brought about. Round conductor pipes are also an economy, and they are more efficient than the rectangular pipe. So in place of rectangular pipes the round pipes were substituted. Mouldings and minute details were counted on by the contractor as very secondary items and consequently he used whatever mouldings and details could be bought at the cheapest price, and a further saving was effected.

Client B incorporated all these economies and results of *so-called* "scientific investigations." He presumably built a better house than did Client A.

Both of these houses are good houses and both of these clients in a sense got value received, but one got architecture and the other didn't.

An architect is employed to produce architecture, and the manufacturer who takes the results of "scientific research" is welcomed in an architect's office when he is in a position intelligently to advise and consult with the architect as to how, when, and where his product can be used to the best advantage to carry out a spe-

cific architectural problem. The manufacturer should remember that he is not selling materials in bulk to the architect, but he is selling materials for individual buildings, and that each of these individual buildings has individual requirements, and what the architect wants is information that will enable him to select the proper material for one specific building.

This can be illustrated by the difficulty that all manufacturers have experienced in trying to produce stock specifications which an architect might incorporate in *all* his work. As a rule the best he can do is to prepare a stock specification meeting what may seem to be the more-than-average conditions. The manufacturer should, however, go farther and clearly point out to the architect how these specifications should be varied to meet special conditions, and also under what conditions they are not intended to be used.

This point is further illustrated by the representative who pays a personal call on the architect. If he knows his product and knows its limitations, and if he can apply his product to a specific building and can appreciate the fundamental design requirements of this building, he will usually receive an audience. If, on the other hand, he is simply selling materials and knows nothing about the proper use of these materials from an architect's standpoint, and thinks that the thing he sells is the thing the architect ought to use in all his work, he seldom gets beyond the outer gate of the reception-room.



Two Kinds of Advertising

By Theodore F. Laist

Of the National Lumber Manufacturers' Association

ADVERTISING literature may, it seems to me, be divided into classes: matter which is merely of temporary value, primarily devised to stimulate and attract attention and which makes a personal appeal. And a second class, the principal function of which is to convey information of practical use to the architect in designing or writing specifications.

It seems to me that the latter class of advertising matter may be successfully standardized as to size and filed according to the A. I. A. standard construction classification, since it should be designed to form a useful part of the architect's working library.

The other class of advertising is short-lived, serves but a temporary use or is perhaps entirely local in character. In its function it is somewhat the same as any general newspaper or billboard advertising. While this sort of advertising seems wasteful, yet it is the only way in which merchandise can be brought to the attention of the profession or of the building public. By display and constant repetition the maximum result

can be obtained. Sporadic advertising of this kind is wasted effort.

It is not probable, therefore, that the advertiser would be willing to sacrifice in this class of advertising the advantage variety and novelty afford. This class of advertising was intended for the general public and to create a demand among the architect's probable clientele and through this channel reach the architect.

As regards the segregation of subjects in advertising literature to facilitate topical filing for reference, I can see in this only the greatest advantage.

A very definite set of formulæ or programmes for the use of advertisers will bring about a great deal of good and I am sure will be appreciated.

The extent to which the individual advertiser will follow is a matter entirely within his own control, but I have no doubt that, after the advantages become more widely manifest, advertisers will quickly fall in with the scheme, thus accomplishing a great saving and simplifying the work of the architect in his specification department.



Sketch to aid clients' visualization
[ARCHITECTURE *Frontispiece*]

By OTTO R. EGGERS, The Office of JOHN RUSSELL POPE, ARCHITECT